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Thinking Outside the White Cube
Polemic Study of Contemporary Art Space

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Abstract

This research aims to explore the question of spatiality in contemporary art (CA) typologies and their architectural qualities. The central role of museum in the development of art is outdated, therefore fluctuating CA scene has moved out of its institutional container into heterogeneous network of spaces. The research directs attention to the typologies of CA spaces encompassing the complete organizational spectrum: museum, konsthall, commercial gallery, artist-run space and art fair.

Museums usually occupy large, central spaces and as institutional organizations, they have an educational task targeted to general public. Museums essential task is to collect and preserve works of art which have significance to the society. Experience provided to the visitor has strong, sometimes even authoritative influence by means of architecture. Konsthall is usually community- or association oriented space, depending on its mission. Konsthalls with a social mission have strong presence in terms of art and atmosphere. Independent art spaces are experimental in nature and often provide unique experience for visitors. The spaces are important for the artists in developing ideas and experimenting. Art fairs are temporary events that provide primarily networking possibilities and are usually overwhelming with content and stimuli.

The research attempts to question status quo of the ‘white cube’, an idiom conventionally used by institutions for modernistic, sterile and isolative approach to display of art. The method used is fieldwork, through examination for alternatives in the design of CA spaces. The fieldwork is set in a historical context by literature research, that focuses on understanding the ideological development that led to present day designs.

These designs have had a major influence in the art experience for visitors. A comparative examination of the architectural qualities of the established typologies will take place, investigating the roles and contributory values of these typologies to the realm of art. Furthermore, trying to answer the question of how they fulfill various needs of the CA scene today. Fieldwork consists of visits to chosen sites representing different organizational models in Helsinki and Stockholm, interviews of the decision-makers of these spaces and in-situ spatial analysis drawings.

The research concluded that the nature of typologies largely depends on the mission of each organization. Works of CA must have a connection with the context of building and the city. The architecture should not be considered as a statement, nor a ground for aesthetical experimentation in art spaces. Essentially needs of display for CA are practical, the space has to be perceived as an entity of a network. Most of times artists are capable of adapting to the architecture and changing either their art pieces or ways of working. Dematerialization, isolation and elevation of art above the ordinary life by means of architecture does not serve CA anymore.

Keywords:

Contemporary art, space, exhibition, museum, gallery, artist-run

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Tiivistelmä

Tämä tutkimus pyrkii vastaamaan kysymykseen nykytaiteen tilatypologioista ja niiden arkkitehtoni-
sista laatutekijöistä. Museoiden keskeinen rooli taiteen kehityksessä tiedon arkistoina on vanhentunut. Tämän vuoksi muuttuva nykytaiteen kenttä progressiivisine haasteinen on siirtynyt pois instituutionaalisesta tilasta, ja osaksi heterogeenista tilaverkostoa. Tutkimus keskittyy nyky-taidetilojen typologioihin kattaen kokonaisesti koko taidetilojen organisaatioiden kentän: museot, taidehallit, kaupalliset galleriat, taiteilijayhteisöt ja taidemes-

Museot yleensä hallitsevat keskeisiä sijainteja ja ollessaan instituutionaalisia organisaatioita, niillä on julkisesti suunnattu koulutusrooli. Käyttäjäkokemuksen kannalta niillä on vahva, jopa auto-ritäärinen vaikutus taidekokemukseen, käyttäen arkkitehtonisia tehokeinoja. Taidehallit joilla on sosiaalinen missio, pyrkivät luomaan vahvemman kokemuksen taiteen merkittävyyden ja ilmapii-rin kannalta. Taiteilijayhteisöiden tilat ovat kokeellisempia luonteeltaan ja perustuvat usein ainutlaatuiseen vierailijakokemukseen. Taidemessut ovat väliaikaisia tapahtumatiloja jotka tarjoavat ensisijaisesti verkostoitumismahdollisuuksia ja ovat kokemuksena ylitsevuotavia sekä ärsykerik-kaita.

Tutkimus pyrkii kyseenalaistamaan ’valkoisen kuution’ idiomia, jota on tavanomaisesti käytetty instituutioiden toimesta tuottamaan modernistista, steriiliä ja eristävää lähestymistä taiteen näyttämiseen. Tutkimus hyödyntää kenttätö-
n metodologiaa, keskittyen erityisesti vaihtoehtoisten nykytaidetilojen tutkimiseen. Kenttätö asetetaan historialliseen kontekstiin kirjallisen tutkimuk-sen avulla, yrittäen ymmärtää niitä ideologisia kehityskaaria, jotka johtivat nykyisiin suunnittelu-tyylei-

hin. Vertaileva tutkimus tilojen arkkitehtonisista laatutekijöistä tehdään keskittyen tilatypo-logioiden rooleihin ja myötävaikutuksiin taiteen maailmassa. Kenttätö koostuu pääasiassa va-li-koiduista vierailuista erilaisia organisaatiomalleja edustavien taideorganisaatioiden tiloihin, näi-den tilojen tekijöiden sekä hallinnoitsijoiden haastatteluista, sekä paikan päällä tehdyistä tila-analyyse-

Tutkimuksessa selvisi, että typologioiden luonne riippuu suuresti niiden tehtävästä. Nykytaidete-
oksien täytyy olla kontekstissa rakennuksen ja kaupunkiympäristön kanssa. Arkkitehtuuria ei pitäisi käsitellä manifestina tai perusteena esteettiselle kokeilulle taidetiloissa. Oleellisesti näyttö-tarpeet nykytaiteelle ovat käytännölliset, tila pitää käsittää osana verkostoa. Useasti taiteilijat sopeutuvat arkkitehtuuriin ja voivat vaihtaa työnsä luonnetta mukautuvasti. Taiteen demateria-lisointi, eristäminen ja nostatus tavallisen elämän yläpuolelle arkkitehtuurin keinoin ei palvele enää nykytaidetta.

Avainsanat:

Nykytaide, tila, näyttely, museo, galleria

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1. Introduction

Taking into consideration the amount of artwork created today and its temporary relevance, museums are increasingly becoming more focused on temporary exhibitions and event-oriented programming. The classical role of museum as an archive, that is significant to the development of art is outdated. (Hoffmann 2015, 17–18) Therefore the fluctuating CA scene with progressive demands has moved out of its institutional container to more heterogeneous network of spaces. This sets an interesting juxtaposition between the conventional neutrality of the institutional spaces for CA and the ecosystem of independent and commercial spaces, as well as art fairs.

My motivation for this work is to investigate and present alternatives for the design of CA spaces. As the topic of the study suggests, the intention is to question the status quo of the ‘white cube’ phenomena, that dominates art spaces and minds of architects since the dawn of modernity. Looking at the spectrum of art spaces operating today and understanding the reasons behind the development that led to the present-day designs provides tools for questioning established architectural idioms. By the completion of the research, some important questions about spatiality of CA can be accurately addressed; such as what is the significance of each typology and could some of the typologies support or even replace others. Essentially the need for making art exhibition is a need to set up a space where audience can experience work of art. Apart

from that, typologies of the spaces set differing trajectories for development of art.

Thinking Outside the White Cube explores alternatives to the design of art spaces in two ways: conceptuality, by considering the predominant design philosophy, its history and alternatives; and physically, by exploring existing spaces that could potentially challenge established design idioms.

This research directs attention to the typologies of CA spaces by investigating the complete organizational spectrum. After which a comparative examination of the architectural qualities of established typologies will take place. Furthermore, it will investigate role and contributory value of these typologies answering the question of how they fulfill various needs of the CA scene.

Broader context of this research is confined to European and north American understanding of art and architecture and overall architectural development. The fieldwork however was conducted in two European cities, Helsinki and Stockholm, which have their own Nordic background and history of art development. Thematically context of the research is focused on studying spaces, which are dedicated to viewing CA.

Uniqueness of this research lies in the middle ground between art and architecture. Architecture is a discipline, that provides spaces to other disci-

plines to operate within, in this case it provides it for its close ‘relative’, which creates challenges for its research. As the literature review indicates, theoretically the conception of design for CA spaces is split roughly in two pools of knowledge from different disciplines. The architecture tends to stay in the exterior level of the buildings and its urban connotations, providing sort of architectural container, in which the more detailed design will take place. The theories from artist, art critics, and museologists are concentrated mostly on questions of curating and experiencing artworks.

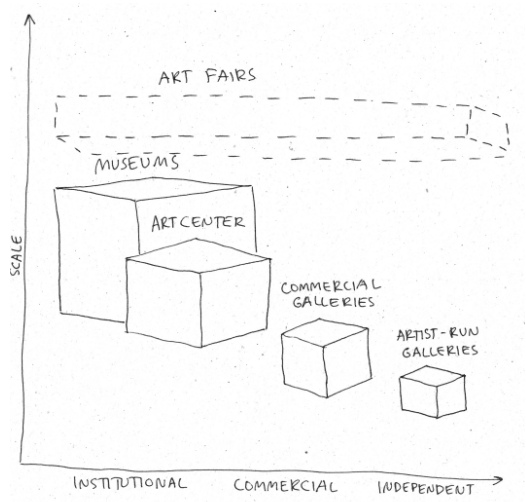
Theoretical background chapter elaborates in more detail a few theories, that established understanding of how the art space should be conceived. The focus for selecting theories has been in the gap between art and architecture. The theories presented are not completely architectural nor from realm of art either. The theories are set in historical context and later used as a background for reflecting on the fieldwork. Methodology chapter introduces the way of conducting this research and fieldwork in more detail.

History of ideological development of art space provides background for understanding development of the exhibition spaces as well as the goals and concepts behind. The development of concepts establishes a base for the assessment of the experience of visitors today. The goal of this chapter is to establish general outline of the relevant changes in

ideology of art spaces, not a complete description of its historical development. In addition, the history chapter presents briefly theories by architects, artists, art theorists, educators and museologists interested in the questions of analyzing and curating human experience of the inner CA space.

CA and its present-day forms are discussed in more detail in the chapter: Spatial Properties of Contemporary art. This chapter does not attempt to present full account of art forms, but to describe the specificities that should be considered in relation to architecture of the spaces.

Analysis chapter contains the novelty substance of the research, that is gathered from fieldwork and interviews and presented in coherent manner. This chapter has descriptive nature, where findings are disseminated and elaborated upon verbally and visually. In conclusions chapter the main points from analysis chapter are summarized. Also, wider implications and importance of the findings are elaborated upon. Discussion chapter contains deliberation not directly relevant to the topic of the study, but which nevertheless has importance to the overall discussion.



1. Organizational spectrum of contemporary art spaces

2. Methodology

2.1 Typology and principle of classification

As discussed in the introduction the purpose of this research is to examine complete organizational spectrum of spaces for CA. This approach has been chosen for two reasons; firstly, because organizational models directly influence architecture of art spaces as well as their functions. Institutional goals, that derive from organization of each typology are also driving decision-making in general. For example, educational goals became central in museums agenda in 19th century, when they increasingly partook educational role in the society. (Chapter 4.1) More recently economical goals of the municipality have influenced museums, which can be seen in attempts of extravagant icon-like architecture. (Chapter 4.3) The second reason is the fact that CA does not rely solely on museum and gallery spaces. The nature of CA demands heterogeneous spaces, therefore considering exclusively conventional museum spaces does not provide complete understanding of the spatiality of CA realm. To understand spatial qualities of art spaces it is crucial to understand spatial intentions, because different spaces set their own criteria for the display of art.

2.2 Literature

This research is intended primarily as state of the art survey, that constructs a comprehensive picture of the present-day situation. Historical chapter is intended as a background for understanding and interpreting the findings from today’s phenomena.

Literature research is targeted on understanding of development of art spaces in connection with art and society. Ethnologically the study is confined to the western understanding of the art gallery, product of which the literature of the study and the researchers educational background is. As I live in the Nordic countries I have encountered mainly European art spaces and my understanding of art is based on them.

Conception and understanding of development of art spaces varies depending on the point of view and field of study. The sources from architectural literature tend to speculate on external representation and programming of spaces; on the so called architectural container. Sources from art research and museology provide different picture of the development, focusing on the visitor’s experience and interior design.

2.3 Fieldwork

The fieldwork of this research consisted of visits to chosen sites that best represented typologies and visual documentation of the spaces. Second part of fieldwork was interviewing organizers and decision-makers of the spaces chosen. Geographically the fieldwork was bound to cities of Stockholm and Helsinki to which the researcher had access during the study.

Visiting of the sites was conducted in 20.03.–20.04.2017. The locations of sites were in Helsinki, Finland and Stockholm, Sweden. The chosen sites were:

Museum
Kiasma Museum of Contemporary Art (Helsinki)
Emma Espoo Museum of Modern Art (Espoo)
Magasin III Museum & Foundation for Contemporary Art (Stockholm)

Konsthall
Helsinki Taidehalli (Helsinki)
Tensta Konsthall (Stockholm)

Commercial Gallery
Galerie Forsblom (Helsinki)
Galleria Rankka (Helsinki)
Myymäla 2 (Helsinki)

Artist-run spaces
MUU galleria (Helsinki)
Fylkingen New music and Intermedia Art (Stockholm)

Art fairs
Supermarket Art Fair (Stockholm)
Market Art Fair (Stockholm)

Information that was extracted from the fieldwork: Distillation of field notes and series of observations. The focus was to study architectural qualities of each typology during visits on sites. Focus of architectural examination and dissemination of spaces was on:

- location and environment (city center, park, industrial, rural)

- facade and entrance space
- layout and the dimensions of exhibition spaces
- natural/artificial light
- choice of materials and colors
- flow of visitors
- clarity of articulation in architecture
- relationship between public and private
- accommodation of different modes of artwork
- accommodation different types of exhibitions (permanent, temporary, traveling, thematic, systematic)
- flexibility
- public services (public information, education, research & library, networking, other associated activities)
- collection services: hosting an exhibition, conservation of artworks, collections management (Matthews, s.25)

The sites were examined by producing in-situ sketches, which were later developed into drawings. Drawing was used as a form of dissemination and a method of interrogation of the scene. Drawing the space rely on perception of it, as the photography is direct reproduction of view

“Drawing allows meditation on the scene to take place – a focused attention that allows overlooked details to emerge.” (Lucas Ray 2016, 176)

Essentially the experience of a visitor is the primary concern when considering art space. Experience can be considered as phenomenological experience or a

collective one, which is deliberately constructed by the decision-makers.

Second part of the fieldwork was a structured questionnaire-based interview. Structured questionnaire refers to the type of interview, where questions are predetermined and possibly revealed to the interviewee beforehand. Questions are also particular in nature. This type of interview was conducted in addition to live interviews, through correspondence and phone calls.

The interviewing gives an opportunity to look and identify trends from variety of cross-comparable accounts. This reveals more general conditions of the topic. (Lucas Ray 2016, 83–85)

Questions given to coordinators of CA spaces:

- What kind of experience does the fair intend to provide to the visitors?
- How the experience differs in comparison to others? For example, from a museum?
- Can you tell something about the design of space? Layout, colors and materials?
- How do you see relationship between the public and private / individual and collective in the space?
- Was there something particular lacking in the space?
- What kind of platform does the space provide for artworks?
- How flexible is the space for the artists? How is flexibility achieved?

- What is the role of art fairs to the CA scene in general?

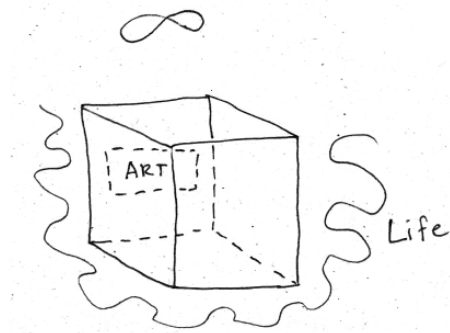
Interviewees:

Pontus Raud, artist
Organizer of Supermarket Stockholm Art fare
Interviewed 26.03.2017

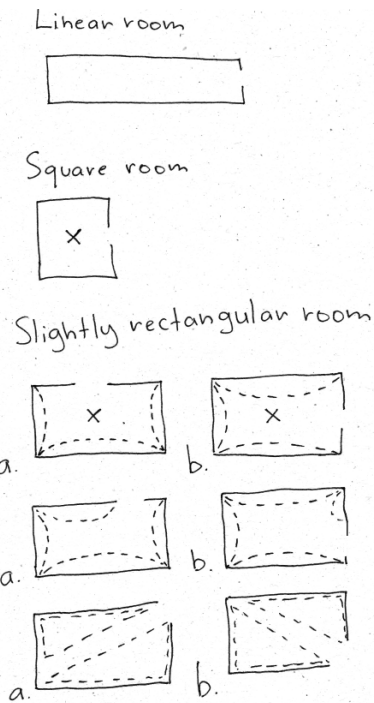
Maria Lind, curator, writer & educator
Director of Tensta Konsthall
Interviewed 12.04.2017

Marie Gavois, artist
Current Chairman of Fylkingen
Interviewed 13.04.2017

Pilvi Kalhama
Director of Emma Museum of Modern Art
Interviewed 21.04.2017



2. Brian O’Doherty’s ‘White cube’



3. Dimensions of the room for exhibiting art

3. Theoretical background

Theories presented in this chapter include deliberations of Brian O’Doherty, an art critic, writer, artist, and academic, Rémy Zaugg, an artist–philosopher and curator, Robert Venturi, an architect, theorist and educator and Geoff Matthews, an author and researcher.

3.1 Brian O’Doherty’s ‘White cube’

“White cube became central material, expressive mode and displaying style of art” (Brian O’Doherty 1986, 11)

The term ‘white cube’ was pinned down by Brian O’Doherty in his book ‘Inside the White Cube: the ideology of CA space’ published in 1986 and is still widely used to describe sterility and controlled context of modernist art galleries today. This type of gallery space can, more than anything else, describe the nature of art in 21st century. The book challenged established design idioms and curatorial philosophies.

‘White cube’ is a space stripped from all relationship with history and time. Gallery spaces are separated from outside world by removing or blurring windows and excluding interior items that connected the space to a particular time period. O’Doherty juxtaposes the gallery space with Egyptian tombs or Paleolithic caves. According to him, conceiving of gallery space has laws as rigorous as religious buildings do. The common factor to those is that architecture claims eternity by detaching itself from

everyday life. The essence of this aspiration is same as the attempts of the ruling class or powerful persons to “consolidate their grip on power by seeking ratification from eternity”. Without historical context, the artwork is left to self–evaluation. (Brian O’Doherty 1986, 14)

Architecture of the gallery space seeks to link art with the eternal and unchanging, which casts the illusion of universality. This kind approach sets status quo in terms of social and artistic values. The social diversity and individuality is excluded upon the stepping into the white cube. The individual is reduced to spectator, without earthly needs. It is hard to imagine hearing laughing and chatting in the gallery. The spectator is expected to be immersed in the self–experience and move silently through the space. (Brian O’Doherty 1986, 80)

The ‘white cube’ is a chamber of aesthetics. It tunes the visitor for perceiving experience of art within. The ‘white cube’ promotes hermeticism: isolation, brightness and concentration are associated with the properties of an ideal display aesthetic. The image of the gallery corresponds with the image of a research laboratory in 1960s and 70s. The ‘white cube’ aesthetic have liberated modern art from common association with decadence and insanity, sensuality and feminine frivolity. Simultaneously it revealed inherent masculinity and authoritarian character of formalist aesthetics. (Greenberg 1996, 352–353)

The description of the ‘white cube’ summaries the ideal of a gallery space, that has been applied to all typologies of art spaces to this day. The alternative ideologies of gallery space are juxtaposed to the ‘white cube’ space throughout this research.

3.2 ‘Place for the Work and the Human Being’, Rémy Zaugg

The book “The Art Museum of My Dreams or a Place for the Work and the Human Being” published in 2013 is based on Rémy Zaugg’s lecture held in 1986 in Basel. Rémy Zaugg describes what a space dedicated to experiencing art should be like.

Essentially art space is a space where human beings can encounter a work of art. Rémy Zaugg refers to museum visitors as Mobile humans with frontal gaze, to describe the physical context of the observer. The purpose of the visitor is to observe and experience and the purpose of an artwork is to express. Work of art must be perceptible and the visitor should perceive it. Visitor has to accomplish his work of perception. Therefore, the gallery space is a tool for encounter of these two. (Zaugg 2013, 6–7)

Architectural properties of the space should be at the service of the explanatory encounter. The space should be enclosed. It should provide safety and calmness to allow communication with the work of art. The space should be well defined with clear distinct spatial limits. If the space cannot be understood quickly after entering it, the time spend in it will be dedicated to studying

it. Open space creates its own time, the time is spent for walking, wandering and studying space. The time in closed and finite space is spent on dialog between observer and work of art. Enclosed space should also be distinct and separate so the beholder knows when he arrives into one. (Zaugg 2013, 13–14)

There is struggle between public and private nature of art space: public because a work does not belong to any visitor in particular and private because each individual has to be able to create intimate relationship with the work. A place that presents different works, but should be able to present each work as best as it’s suited for it.

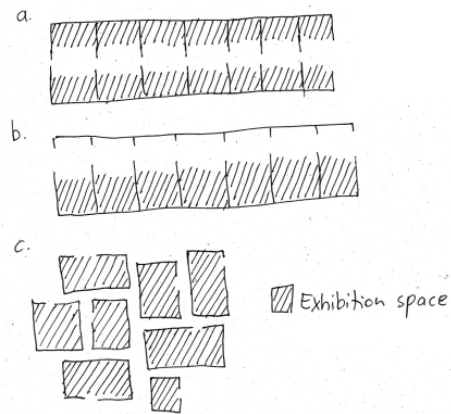
Floor of the space should be passive and flat, and just allow beholders mobility without affecting beholders sensory–motoric relationship with artwork. Walls are to be flat and vertical. Verticality is essential for the encounter between a human being with the frontal gaze and the artwork. Slightest slopes are interpreted as indecisions in space, which builds up uncertainty. Zaugg describes a suitable wall for displaying of art as credible wall.

Credible wall seems strong and purposeful, without hints of artificiality or feeling of being added to space. Added wall taints work of art with contingency and precariousness. Temporary or added walls are observed like theatre set, turning beholder into a character in the play of viewing art. The walls should be flat and free from any defects and architectural ‘chatter’ that would disrupt

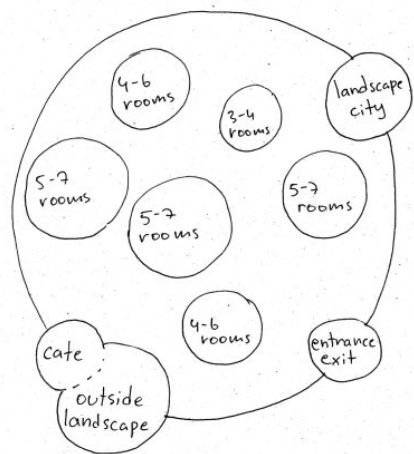
conversation with work of art. They cannot be completely smooth though, because then they fail to convey feeling of materiality. They start to seem immaterial and abstract. Colour of the walls is white, which is perceived as neutral absence of colour, therefore absence of expressive intention. But colour should not be glossy, because it dematerialized the wall. (Zaugg 2013, 16–20)

The dimensions of rooms have great effect on perceiving artworks. Linear room initializes movement. It has longitudinal axes; therefore, it is related to a corridor which is used for passing through. Square room is more suitable for concentration, because it does not suggest movement, but the overwhelming centrality of a square room sets its own challenges. Any object placed off the centre of the room will appear accidental. Placing the object in the centre would be in return an authoritarian gesture. The beholder will be forced to move precisely around the object. Slightly rectangular room is optimal, because it has calmness of the square room, but without the problem of centrality. (Zaugg 2013, 16–20)

Creating an opening on the longer or shorter side of the room creates different situations. Opening in the centre of the wall creates symmetrical bi–partitioning of the space and defines three zones for exhibiting of the art. In case a. (Illustration 3) the work of art placed at the opposite wall from the entrance receives dominant role. The work will be overexposed, while the works on side walls are of secondary importance. In case b. (Illustration 3) the importance of opposite wall is neutralized by distance and size. However central position of the door



4. Arrangements of rooms



5. Scheme of connections between rooms

is still problematic, because it imposes strong centrality on the objects on the floor. Shifting door to the side of the room solves the problem of centrality. Space opens to the right-handed person. However, the wall on the right is distorted to the viewer while entering the room. This setting makes beholder approach the closest wall to the entrance, while space on the right partially remains a passageway. (Zaugg 2013, 37–43)

Each room should maintain its integrity. Linked rooms in a linear manner ruin the quality, that an individual room establishes. In example a. (illustration 4) each room is vestibule for the next one. It is essential to distinguish and separate spaces for moving and spaces for perceiving works of art. Temporal linearity imposes authoritarian system on the works of art. Each next work buries the previous one. In example c. (illustration 4) dissemination of rooms presents each entity as self-contained. The rooms are not arranged in any particular order. The space for observing is distinguished from space where people move about. (Zaugg 2013, 46–47)

The space for moving about should not be extravagant nor amusing, because that will impact and accompany beholder throughout his encounter with the work presented. Dissemination of rooms offers free movement of the beholder, but extreme dissemination can cause an intrinsic value for wandering. The excessive network of rooms can be grouped to limit the number of routes. In illustration 5. Each architectural entity has 5–7 rooms or less, which

considers limits of human receptive capabilities. The entities are loosely arranged within the building to avoid authoritarian approach. (Zaugg 2013, 56)

3.3 ‘Duck and Decorated Shed’, Robert Venturi

Learning from Las Vegas, written by Robert Venturi, was published in 1972. Robert Venturi explores meaning of signs and symbols in architecture, and architecture as a bearer of symbolism itself. The central theme had to do less with architectural forms and more with architecture as means of communication.

Conventionally it has been thought, that people can orientate themselves only in means of pure architecture: form, structure and light. As scale got bigger and the programming of spaces got more complicated, orientation of visitors begins to require use of mixed-media. Places such as airports require multiple systems of communication to direct flow of people and goods and to ensure safety and efficiency. (Evers 2011, 790–793)

Commercial persuasion is another type of use for symbols in architecture. In the case of Las Vegas, signs on the sidewalk are announcing a message, while the building itself can be hidden further behind the parking lot. Architecture is therefore disconnected from the intended impression of the place. Sometimes signs are more extravagant and vulgar than the architecture.

Sometimes architecture serves itself as a sign to communicate message. For example, baroque palaces communicated importance through their size and visual dominance. Same phenomena can be seen also in past three decades; architecture is decorated with false-fronts with interior being disengaged from the exterior. Regardless of the front, the back of the buildings is usually style-less for the same reason. (Venturi et al. 1972, 10–13)

“Architecture depends on its perception and its creation on the past experience and emotional association. These symbolic and representational elements can be contradictory to the form and program.” (Venturi et al. 1972, 87) Further, this contradiction of program, form and representation manifests itself in two ways:

1. Architectural systems of space, structure and program are submerged and distorted by an overall symbolic form — the Duck. It received its name from duck-shaped fast-food restaurants specialized in poultry. The building is a sculpture on its own right, where the symbolic shape has taken over the architecture. ‘Ducks’ have sense of fake expressiveness. The architecture tries to be heroic and artistic through form for the sake of form.

2. Where systems of space and structure are directly at the service of program, and ornament is applied independent of them. – Decorated Shed. It is no more than a functional box. Its decorations and sign which indicated its function are totally independent of its architecture.

3.4 Organisation of exhibition spaces, Geoff Matthews

A. Open plan– encourages free circulation in the space. It is visually autonomous exhibition space where there is no priority on a particular work of art. Usually space is supported with a column – beam system.

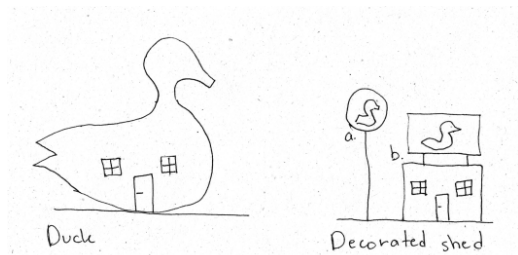
B. Core and satellites– In this type of organisation the core is used for orientation. The satellite spaces are for autonomous exhibitions and in this type of arrangement free circulation is encouraged as well.

C. Linear procession– creates controlled circulation of the exhibition. This type of procession accommodates storyline and thematic exhibitions. The point of exit is not the same as entrance.

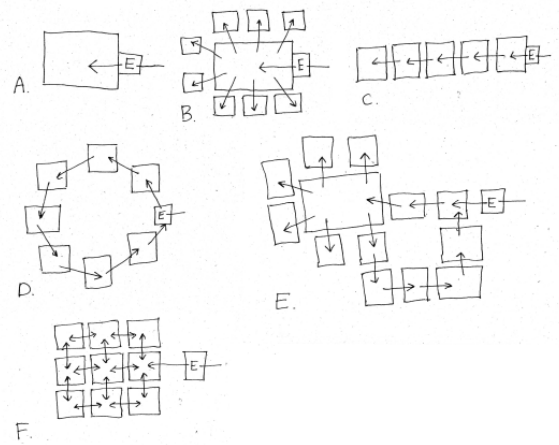
D. Loop– organisation has same controlled progression of rooms as the linear procession, but returns to the point of entrance.

E. Complex organisation– is a combination of groups of spaces with features listed above. This type of organisation requires complex communication strategy and orientation. The choice must be made between orientation and disorientation.

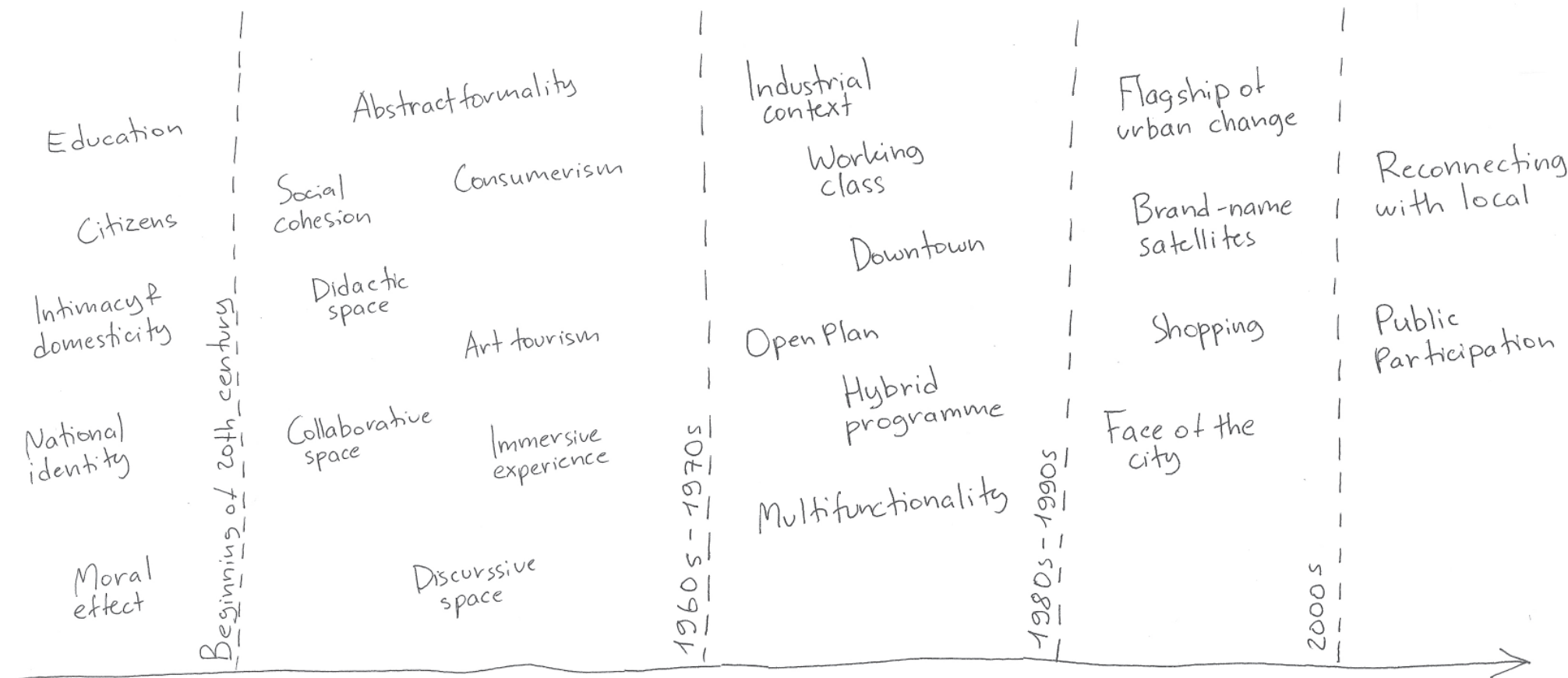
F. Labyrinth– has locally free circulation. The visitor can move about as he/she pleases. The relationships between subjects and collections must be established in a different manner.



6. Duck and decorated shed



7. Schema of ideal building for viewing art



8. Time line of the development in ideologies of art space

4. History of ideological development of art space

History of art spaces is closely associated with changes in society. Contradictory to the common conception, the essence of architecture for art isn't conceived by the artistic ambitions of architects, but by various demands of society and policymakers of time. Which is why it's important to understand the underlying causes of design idioms. Architecture and its trends has influenced art spaces, but so did fashion, politics, philosophy, war, globalization, science and most of all art itself. This chapter describes the connection between ideological shifts in society and changes in design philosophies.

4.1 19th century

Before the establishment of national galleries in 18th century, the spaces dedicated to viewing of art were private galleries exclusive in nature. National Gallery of London (opened in 1824) was one of the first art spaces accessible for the general public. Gallery visitors were treated primarily as citizens, which means that classes of society have supposedly not been important in these places. Museum was the place for a citizen to rest and enjoy the "walk in countryside" or "idyllic spring morning". During a visit to the museum the spectator was to experience aesthetic harmony and relaxation. Recreational value of the museum and aesthetic experience were to produce moral effect on the visitors, that contributed to the stability in society. (Klonk 2009, 19-25)

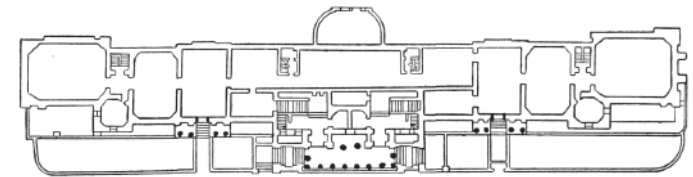
Museums in Europe have begun functioning as public institutions during 19th century. They have gradually taken public responsibilities upon themselves, particularly education. Educational goals have been implemented in two ways. First is re-creation of authentic historical settings in the interiors of the museums, so called 'period rooms', which provided education in history for visitors. Artwork was grouped and displayed in interiors similar to their according art periods. Secondly museums had flexible opening hours and provided close access to the artwork for young artists, so they could copy and learn from masters. (Klonk 2009, 44)

With the rise of nationalism in Europe, museums were designed to strengthen national identity and sense of stability of the newly established order of power. They displayed variety of national treasures and served as democratic places for all citizens. (Klonk 2009, 19-25)

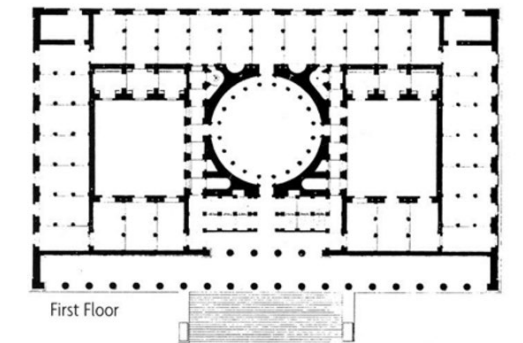
Museums grew larger and more pompous over time and by the mid-nineteenth century the critique of museum experience was that it produced 'warehouse fatigue' amongst visitors. Monotonous oversized spaces and large amount of artwork were a challenge to absorb. To compensate this, a new approach to gallery interiors emerged. The new idiom was that spaces should emit intimacy and domesticity. Wilhelm von Bode has greatly contributed to this ideology. Bode has experimented with the modified form of the 'period room' in the 1880s



9. Party of working class in the National Gallery of London



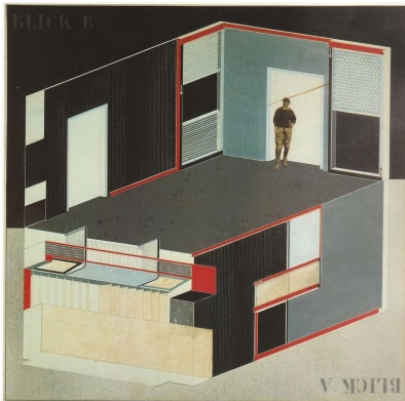
10. Plan of the National Gallery of London as first erected



11. Plan of the Altes Museum



12. Deutsche Bauausstellung, Berlin, 1931



13. Abstract Cabinet

and 1890s, but instead of using surviving historical settings he turned for inspiration to the homes of private art collectors. Emphasis of the interiors shifted towards use of colours and materials, away from historical reproduction. Ceilings were lowered, pictures were displayed at level of eyesight with gaps between them. Pleasing variation and harmonic appearance were at the heart of this ideology. (Klonk 2009, 57–59)

4.2 Beginning of 20th century

In the beginning of 20th century abstract formal elements were starting to dominate experimental psychology and art criticism. Deliberation of colour as a formal element on its own right has changed understanding of space. Conventionally colour has been considered through historical associations. The connotation of white used to be associated with the background for display for two-dimensional rhythmic ornamentation in classical painting.

Julius Meier-Graefe published his deliberations on immediate emotional impact of colour and line in 1904. These theories have been rapidly picked up by artists and architects. In 1918 theorist Wilhelm Oswald published his ground-breaking book considering colour theory; *Die Harmonie der Farben*. His theory reinforced understanding of white, black and grey colours as neutral. White also fitted into the emerging modern concern with hygiene and functional simplicity. Another benefit of white for the galleries was possibility for more frequent change

of display without the need of repainting walls. By the late 1920s the conception of an art gallery as a neutral container with bare white walls and functional interior space had emerged. Two types of exhibitions were developed that replaced the old preoccupation with intimacy: discursive exhibition space and collaborative space. (Klonk 2009, 55–62)

Behind the development of discursive exhibition space were Bauhaus' Walter Gropius, László Moholy-Nagy and Herbert Bayer. The idea was to have the predetermined path physically along the argument. The viewer is being guided through series of works that conveyed the message in the end. Ready-made message was transmitted like a rational argument – with which spectators would agree or disagree. New type of info-graphics were installed on the walls and floors to explain and support the argument. The exhibition space was free flowing, divided by light partition walls. All historical connotations were abandoned at this point.

Second type was collaborative space first developed by El Lissitzky and Friedrich Keiler. Early example of this type of space was Abstract Cabinet by El Lissitzky, opened in 1928. It was inspired by recently published theory of relativity. Abstract cabinet provided multi-perspective space experience created by the relative motion of viewer and objects in space. The full experience of the exhibition demanded viewer's participation and interaction with moving parts of the exhibition. Lissitzky intended to

activate collective consciousness of the visitors and provide inter-subjective viewing experience through interaction. (Klonk 2009, 117–119)

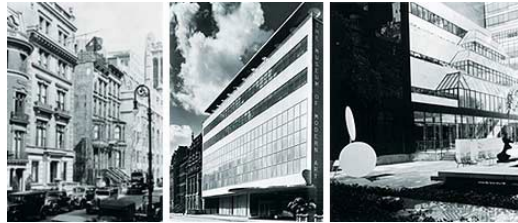
Gallery spaces were utilized to produce social changes. The Whitechapel Art Gallery is a good example of this kind of space. It was established in 1901 by priest Canon Barnett. Barnett sought to bring social cohesion to the troubled east London by establishing an art space that took into consideration the social diversity of the area. Barnett believed, that “art provides a gateway to the realm of spiritual”. The visitors of the gallery were often working-class non-English speaking immigrants. It was criticized for creating an illusion of workers self-betterment, which was in fact diversion from directly challenging the basis of power in society. Architecture of the gallery by Charles Townsend Harrison encapsulated the spirit and ideology of arts and crafts movement. (Marincola 2011, 121–122)

During the 1920s the streetscape of cities changed dramatically with the emergence of electric light. As the streets became illuminated around the clock, public life was not limited by the absence of daylight. Moreover, bright illumination of shopping windows made them into exciting and tempting attractions, which manifested in emerging of new extravagant shop window designs. Sizes of windows grew until the shop spaces were visually pouring onto the sidewalks, blurring boundaries between outside and inside. The public life was embraced

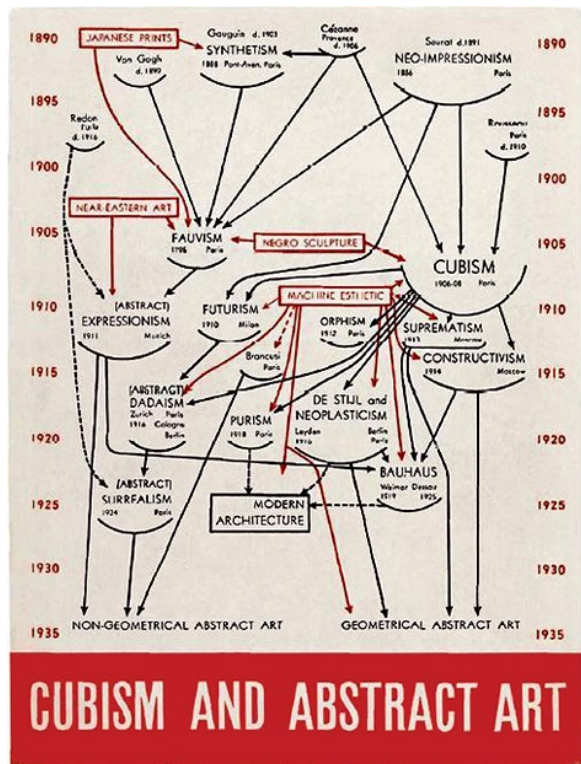
and in the centre of it the street had become a sight of cultivation for consumption. The art spaces have rejected interiority in favour of experience centring on the public aspects of life.

European museums sprung from collection of art, but in America they were conceived as an idea. Museums were found on a principle similar to those of public education. In 1929, Museum of Modern Art in New York opened its doors. It later became the idiom of architecture for modern art, and is influential to the present day. The ground floor lobby of the museum opened directly to the street with large glass-front facade. Just as in the commercial spaces, connection with the street invited people inside. Open floor plan directed the flow of the people through the exhibition. It was hard to stop because of the neatness of the plan and dynamic sweeping movement along the walls. (Davis 1990, 18–20)

Atmospheric immersion in art was no longer goal of exhibition. The displays presented progression of art didactically in the hope of refining the visitor's aesthetic sensibility. Consumers could “cultivate their taste, up-to date themselves in matter of style and recognize themselves as informed members of consumer society”. The diagrams alongside the works were intended to help to guide visual appreciation, not to act as substitutes for it. The problem with didactic classification was crude generalization and at some degree artificial categorization of artwork. Later exhibitions were sent to tour around the



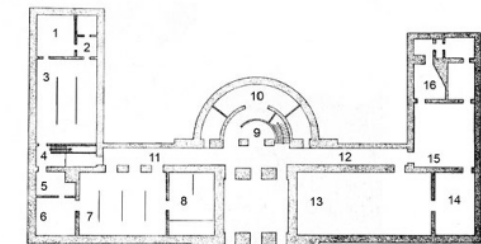
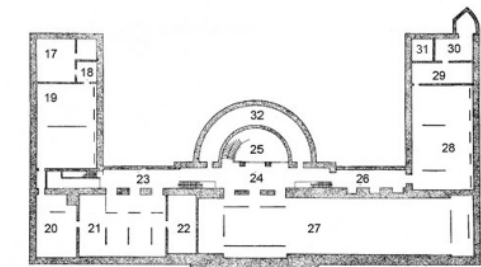
14. MoMa New York



15. Pamphlet distributed during exhibition Cubism and Abstract Art



16. First Documenta interior



17. Floor plan of the first Documenta

country. (Klonk 2009, 133–141)

Consequently, the quantitative increase in museum audience, position of arts has become more prominent in public policy. The public funding of museums has inevitably invited public participation. This led to increase in government funding to art-institutions. By the end of 20th century no museum could expect to revise or reform either program of architecture without wide-open debate. The newly opened MoMa had groups of rooms without corridors with modest dimensions, which sustained intimate and domestic environment, but shortly after an opposing idiom has become dominant. The spaces were to be open and receptive and to answer various needs in addition to providing access to art. (Davis 1990, 18–24)

4.3 1950–90s

As the museums were struggling with keeping up with the development of art, a new context for displaying art as a fair, presented new possibilities. Documenta started in 1955 and is still taking place every four or five years in Kassel. Documenta’s purpose is to present an overview on global development of art in a series of temporary exhibitions. Started by Arnold Bode as a symbolic gesture of Germany’s economic revitalisation after Second World War.

The Documenta was largely influential to all art spaces with its new temporal approach to exhibiting of art. This approach has changed the perception of

art towards temporary event-like culture. Documenta had great success with the public, because the experience was short-lived and unrepeatable. Also, festival like atmosphere and new methods of display set the experience apart from the conventional. (Klonk 2009, 174–177)

The interiors played large part in success of Documenta. It took place in nearly destroyed Museum Fridericianum, which was still not fully renovated when first Documenta opened. That gave the space its unique character combining old war damaged museum ruin with very recent interior decoration materials. The interior was raw and gutted of all usual finishes. The walls were whitewashed unplastered brick. The space was divided by partitions with the use of milky plastic curtains. The paintings were mounted on freestanding slender metal frames. Contrasts of materials, raw and sophisticated, created sensory experience for the visitors. Interiors promoted dream like immersive experience instead of educational values. Bode’s aim was “to create spaces and spatial relations in which the paintings and sculptures can unfold, where they can gain intensity and radiate according to colour, form, mood, and expressive force”. This kind of raw space allowed strong curatorial emphasis, where artist produced room installations themselves in contrast to bland museum environments. (Klonk 2009, 174–177)

Three conditions had played central role in success

of Documenta: emergence of the art tourism, putting artistic novelty to the forefront of values and creation of sensory environment directed towards absorption rather, than instruction. (Klonk 2009, 174–177) As a part of this new paradigm, konsthalls in Europe exhibited art in neoclassical buildings, with contemporary interiors, where contrast was dramatic. This created tension between traditional art spaces and new art forms. (Greenberg 1996, 357)

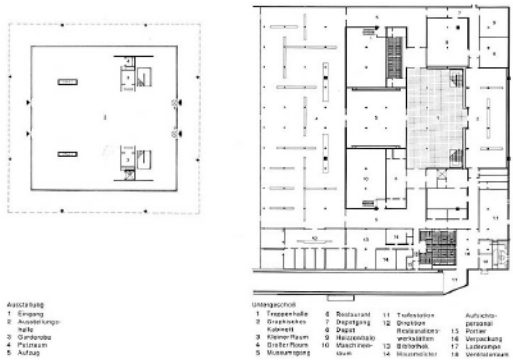
During 1960–70s the display of work moved from domestic to industrial context. New industrial exhibition spaces were promoting larger scale works. The spaces lacked in detailing and promoted masculinity. Art pieces began to be referred to as ‘works’. Making and experiencing art were both conceived as labour. This manifested in gradual disappearing of seating in galleries. Standing is more physically demanding for the visitor. Also, disappearance of seating changed spatial relationship of the viewer and art. Any signs of human presence are absent entirely when viewer is absent. Seating re-appeared in galleries later in the 1990s, but convenience of seating was not meant for observing art but for reading exhibition brochures. Sometimes visitor had to see additional inconveniences to get to the spaces. (Greenberg 1996, 350)

Display of art shifted away from presenting it as a potential object for possession. This contributed shift of emphasis in the art from producing an end

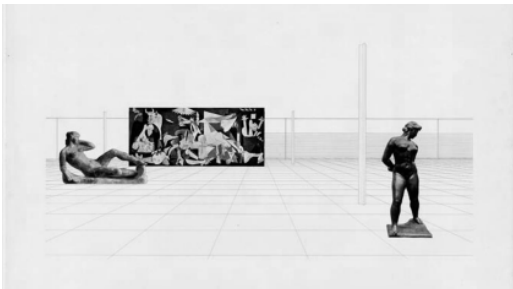
result to the process of making. Many experimental displays were first conducted by artists, then by commercial galleries and lastly by institutions. (Greenberg 1996, 350–351)

Amongst commercial galleries there was a trend to move downtown to situate art closer to working-class. In case of New York in early sixties artist-run galleries moved to downtown area SoHo. The reason behind is that rents were lower and atmosphere was more free. In addition, art seemed more alive, because artists themselves were living and working in the area. Paradoxically these developments usually resulted in gentrification of the areas and relocation of original inhabitants. (Greenberg 1996, 353–355)

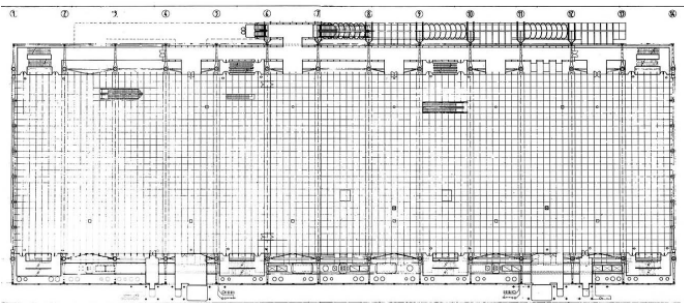
They usually had minimally renovated facade combined with stripped, but increasingly elegant and contemporary interiors. Private art collectors preferred displaying their collections in cleaned up, anonymous, reused industrial spaces. Exhibition in abandoned warehouses validated the dominant forms of production and display related to working aesthetics. Downtown aesthetic masks seeming democratic nature of endeavour, obscuring the reason why many industrial spaces are turned to display private wealth of the capitalist class. This phenomenon corresponds with deep ambivalence to the relationship of art to working class. (Greenberg 1996, 356–360)



18. New Nationalgalerie Berlin, 1962–68



19. Collage by Mies van der Rohe



20. Pompidou center

New Nationalgalerie in Berlin, built in 1962, by Ludwig Mies van der Rohe challenged established paradigms of displaying art of the time. Unlike conventional museum space, New Nationalgalerie almost had no walls to hang art on. The space was horizontal glass hall under levitated grid of ceiling. The dimensions of space had dwarfing effect on sculptures and paintings. New Nationalgalerie has received controversial criticism for its ‘exclusion of difference’. According to Mies van der Rohe, this type of space provokes and supports possibilities for a new display style. He envisioned wall sized paintings as free standing planes alongside with sculpture. He believed that eventually paintings will become large format. Through this sort of montage, it is possible to achieve unity of display. It would respect each work as autonomous and its integrity, and at the same time bring them into proportional relationship. (Marincola 2011, 76–77)

Open plan system would have potential for actualizing multiple configurations for exhibitions. Later Mies van der Rohe designed system of suspended wall-sized panels to accommodate more conventional paintings. He believed freestanding walls are affirming gravity while embracing continuity of space. (Marincola 2011, 76)

In his earlier essay, Museum for Small City 1941–43, Mies van der Rohe described the concept that manifested later in the New Nationalgalerie. He envisioned that works of art can become elements

in space against a changing background. Architectural space should be defining, but not confining. The museum should consist of three basic elements, that permit continuation of space: floor slab, columns and roof plane. Steel frame is the structural type permitting this kind of construction. Without strictly confined walls the sculpture enjoys spatial freedom, because it can be seen against surrounding outdoor environment. Smaller pictures would be exhibited on free-standing walls. The building would be available for larger groups that would encourage representative use of the museum space, creating background for the community and cultural life. The barrier should be erased between living community and artwork. (Neumeyer 1991, 322–323)

The concept of multi-functional space has been taken to larger scale in Pompidou Center in 1978, designed by Renzo Piano & Richard Rogers. The novelty of the building was in terms of its programme. It contained other functions in addition to exhibiting space. an open-stack library, centre of architecture and design, cinemas, restaurants and cafes. In the early sketches Richard Rogers referred to the building as ‘the building for culture information and entertainment’. (Davis 1990, 55)

Conventionally a museum space was arranged in series of rooms linked to foyer or to large central atrium, which was used for the purposes of navigation. Each floor of Pompidou is open, column free. Open floor plan allows each department to articulate their

own space in response to their needs. The interior infrastructure, servicing ducts, pipes and electrical boxes were moved from the core of the building to the exterior and were colour coded per their function. Despite the huge public success, the design of Pompidou did not become the predominant guiding idiom of museum architecture, but its programmatic innovation has made an impact in the museum planning in general. (Davis 1990, 55)

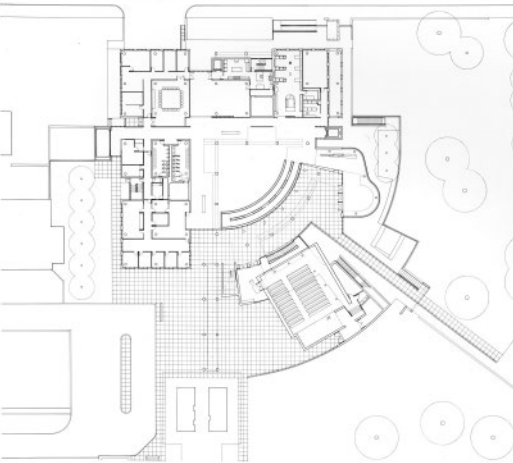
A very different approach to museum architecture was adapted in North America where museum concept was used as a flagship of urban change. Hugh Museum of Art was completed in 1983, by Richard Meier & Partners. The museum’s architecture was intentionally elevating art above everyday life. The intention was to take museum space back to the palace of muses-state. Architecture is used to achieve certification of that the city of Atlanta and the museum are ‘converts to aesthetic religion’. Paradoxically less than half of space is devoted to the display of art. This approach is an exemplification of the idea of Robert Venturi, where architecture and programme are being distorted for the sake of its symbolic value (see chapter 3.3). The visual impact of the museum architecture became the most important aspect stressing iconic presence rather than practical usage. The “self-effacing warehouse” is no longer the relevant model for the floor plan, the Miesian free flowing space has been replaced by symmetrical organisation of room around the courtyard, much in the manner of 19th

century museums. (Davis 1990, 62–64)

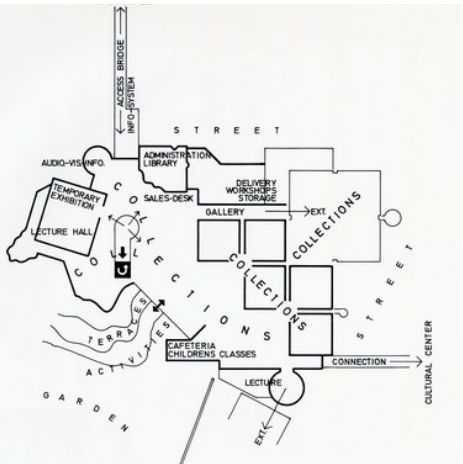
By mid-eighties new museums were built anew in spectacular in massiveness or extensive use of glass, avoiding downtown aesthetics. Museums were the prestige building type of the era, aligned to the name of architect. This phenomenon is known as the museum-mania of the postmodern period. (Greenberg 1996,362–364)

“Museum without walls” was central idea of post-modern period. Museum Abteiberg is a high point of this concept. The spatial arrangement encourages comparative and ensemble, rather than individualised looking. It has centric arrangement of rooms, varying in size with corners chopped off, or rounded and the walls being curved and opened up. Entrance to the galleries are aligned to their corner axis. Often areas flow into each other and permit views into spaces by cutting out walls or interior windows. The viewing experience is a linked staging spectacle, which visitors also are part of. Often in post-modern museums exteriors had different character than the interiors, resulting in split personalities. Interiors were overall elegant, white or grey in colour. The exterior had extensive use of metal, glass, brick, concrete and irregular and industrial shapes. (Greenberg 1996, 362)

Uptown New York galleries opened several locations in downtown, first to test the less profitable areas but later to diversify their commercial channels.



21. Hugh Museum of Art



22. Museum Abteiberg schema



23. Tate modern turbine hall

Collections displayed in different locations were adjusted accordingly to their respective areas. Identification and a certificate of quality was ensured through a gallery’s name. Later, museums also picked up on diversification of brand–name pattern. Museums established satellites in different parts of a city. Guggenheim opened a downtown branch in SoHo and Broadway, offering art under different conditions to different audiences. (Greenberg 1996, 358–359)

Expensive interior materials such as oak, sandstone or granite and metal structures are elements of many designer boutiques in USA and Europe. And indeed, they are often designed by same architects. Rem Koolhaas made a submission to the architectural competitions of the MoMA extension that drew on the shopping centre as a model of public behaviour. The museum was later turned to Prada store. (Klonk 2009, 206–211)

Non–style of the alternative art spaces in downtown galleries rapidly became an unofficial style for other typologies. In the interiors of commercial galleries windows were masked rather than closed off, and the floor was often not well finished. The space was thought of allowing art to take life of its own. Commercial art galleries would hire architects to design the refurbishment of space. The designs combine upscale, industrial with ”working–class” aesthetics. The elegance is seen in the refined lines of exposed beams in ceiling or delicate details of skylights. This

approach became radical chic of the art spaces. The exquisiteness of spaces is removed far from ordinariness that was there before. Simplicity and humbleness is deceptive in this type of spaces. (Greenberg 1996, 360–361)

4.4 Beginning of 21st century

Tate Modern opened in 2000, designed by Herzog & de Meuron architects. It was conceived as a reaction to the rootlessness of the Guggenheim and its extroverted architecture, that overpowered the artwork. Herzog & de Meuron did not propose dramatical change to the exterior. Representing artwork in the context that would be part of daily life, rather than segregating it within the space of the art world. The previous turbine hall was emptied and is being used as a central hall. Dynamic flow is created through arrangement of gallery space into the sequence of irregular size spaces. Otherwise the gallery is fairly conventional with conventional interior. The curatorial approach is not didactic, but user friendly. The division of works can be by genres, years and/or artist. (Klonk 2009, 197–201)

5. Spatial properties of contemporary art

CA can be characterized by its interdisciplinarity. The corrosion exists between formerly distinct spheres, the proscenium and the museum, the black box and the white cube, the theatre and the street. In the past century relativism stepped into art, the focus is shifted from object to the concept. By doing that, it became hard to establish definition or boundaries of art, as they are ever expanding. (Hoffmann 2015, 4–5)

Expanded programming has become focus of all major institutions. In the name of innovation many curators have abandoned exhibition format in the name of other forms; screenings, conversations, round-tables, lectures, meetings and workshops. These forms perceived to be happenings of the real life and are designed to draw larger audiences. Conventional exhibition is presumed to be static. Participation and interaction are more important than observation and introspection. Risk taking exhibitions are too few, because audience figures has become the main focus of curating. Exhibition yet remains as the main space for encountering art, but the possibilities of it aren't yet fully explored. (Hoffmann 2015, 11)

CA shares the concept of that the display of art should permit presentation in terms of multiple narrative, no single one of which presents authoritative story. Also it is no longer acceptable that the museum should be conceived as secluded sanctuary detached from the outside world. For this reasons

many more art spaces have now windows, to place the visitor into geographical context. To underline a museum's connection to city life many museums have created a street to run through the museum or are connecting with the actual street. (Klonk 2009, 197–201)

Use of partition walls are now practically eliminated. In the age where so many contemporary artists create room-sized installations rather than paintings, artificially inserting walls to increase hanging space for paintings is no longer part of the museums display strategy. This however does not mean that museums have abandoned the search for dynamic flow through their interior space. On the contrary much care is spent on the layout of rooms to avoid the static appearance and monotonous rhythmic repetition. (Klonk 2009, 206)

Many of CA objects are becoming look-a-likes: variations of the same theme. Many new collectors have barely any knowledge of art. That's why photography is not popular, because it requires knowledge to collect photography. When museums purchase something, they are searching for "museum quality". Which means can you show work repeatedly in different contexts, so it is relevant for future. (Bechtler and Imhof 2014, 70–78)

If the purpose of an art space is to sell, that is entirely different from the intention of a non-profit organization. The purpose then is to make art go

public and to think how it can be mediated in different ways. The scale is important in how we experience CA. It's a question of money. Only big commercial galleries can have large spaces. (Lind 2017)

Fine arts include traditional "pure" forms of art such as painting, sculpture and graphic works. Fine arts have different degree of technical demands from the exhibition space, such as light and humidity control. Conventional sized paintings and graphical works usually require hanging surface whereas wall-sized works can themselves serve as dividers of space. A sculpture can occupy any surface; most often floor or horizontal platform designed to elevate work a little below eye level of visitor. The established height of hanging works is at the eye level of the viewer. Unconventional hanging methods are used more often in experimental art spaces such as artist-run spaces.

The works are usually removable and transferable to another place. According to Mark Wigley, this kind of mobility and detachment from architecture generated the functions of contemporary museum, such as lending, collecting and displaying. (McBride 2012, 178)

Easel picture is still most common medium amongst artists. Each picture is considered as a self-contained entity, separated by the frame and the perspective system within it. It is "neatly wrapped parcel of space". Discovery of perspective curiously coincides with rise of popularity of easel painting, which confirms the illusionist inherent in painting. Hanging the painting high and

low are both underprivileged areas. Easel painting has a relationship to the previously popular mural painting; a piece of wall is replaced with the portable wall. Spectator has difficulty to align himself in relation to a mural painting, unlike in an easel painting, where the spectator knows exactly where he belongs. (Brian O'Doherty 1986,9)

Site-specific work can be understood as work that has been produced in a specific place and cannot be removed from the space. Often architecture of these places has been specifically designed to accommodate the work. Large scale sculpture, land art and mural paintings are site-specific by nature. An example of site-specificity is Marfa Museum, by Donald Judd. In 1973 New York based artist Donald Judd decided to purchase a place for his artworks and studio from small desert city called Marfa, Texas. He was frustrated with the lack of space and control over the display in conventional exhibition venues. There Judd established Chinati foundation for permanent display of art pieces. Judd wrote in the foundation's first catalogue:

"It takes a great deal of time and thought to install work carefully. This should not always be thrown away. Most art is fragile and some should be placed and never moved again. Somewhere a portion of contemporary art has to exist as an example of what the art and its context were meant to be. Somewhere, just as the platinum-iridium meter guarantees the tape measure, a strict measure must exist for the art of this time and place."

Performing arts are temporary and unique in nature. Performing arts usually combine several types of media, so called multimedia events. They usually, but not necessarily require stage space, with controlled light and sound technical equipment. Performing arts have special relationship with the floor. Usually it involves presence of the artist as part of the performance. Performing arts aim to create a connection with art and life. (Chinati)

Conceptual art rose at the end of the 1960s, when it has been established that the substance of art comes from the idea. The term conceptual art can be applied to anything that investigates the idea of art itself. It is an investigation of the language of art. The medium of conceptual art can be anything. It has often linguistic properties to communicate the deliberations. (Vergine 2001, 517–518)

Since early 1960s artistic practices became more involved with the performing arts and the staging of events and situations. The contemporary evolution of technology used for recording this events has entered new dimension. Technology has been utilized only for the means of documentation, and has become a language of expression on its own rights. These developments influenced expansion of artistic practices into the world on new media. The conception of artwork is seen as a complex phenomenon from both the technological viewpoint: installation, electronics, sound, performance and the spatial viewpoint, with settings that ranged from the closed room to the Internet or television to urban landscape. (Gualdoni 2008, 517–531)

6. Typologies of art spaces

Commercial gallery is arguably the oldest typology of spaces for art because the commercial aspect of the artwork has always been present. The first public museums could be easily mistaken for galleries, where artworks could be purchased. (Klonk 2009, 19) Commercial gallery is a space where artworks are displayed for the purpose of sale.

Museum originates from Greek, mouseion, which means “seat of the Muses”. The space was designed to contemplation and philosophy. (Encyclopedia Britannica) It has an obligation as an educational institution to promote research and education by collecting and archiving works and providing access to them to the scholars. Museum is a collection based institution.

Chris Dercon, director of Tate Modern, is forecasting in an interview that the time of monumental, vertical museums has passed. The museum architecture will change towards less expensive and more versatile towards alternative programming. Expansion of existing museums should be rethought. Rethinking new architecture not only as architecture but as financial and organisational structure. Conceiving perfect space for art and artist isn’t the case anymore. Artistic and social values go hand in hand today. People programme their own behaviour. People want to feel at home in museums, not step out of their life. The more artwork become digitally available the more people want to visit museums. Simple, flexible and considering many diverse audi-

ences. There should be little separation between art and the viewer. (Bechtler and Imhof 2014, 70–78)

Ute Meta Bauer, director of Center for Contemporary Art Singapore, explains in an interview that museums should remind themselves that they are different from konsthall and alternative spaces. Museums should focus on research and archival work. This means that they need to have enough staff and budget to focus on archival work and in-depth research of exhibitions and publications as well as collecting secondary material. (Bechtler and Imhof 2014, 28)

Konsthall or art center differs from museums, in lacking of permanent collections of their own. (Bechtler and Imhof 2014, 33) Art centers have different approach to running art space from the museum. Usually the curators of spaces are independent. The emphasis is these new institutions is in discursivity, fluidity, participation and production. CA centers place equal importance on the exhibitions and other activities, such as tours, discussions and events. Many art centers run residency schemes for artists, curators and critics. Art centers are interested in education, in which there is equal exchange among the peer group, compared to the top-down institutional education model of the museums. (Farquharson 2006)

Most recent art in combination with the self-reflecting approach of art centers takes on different

approach from the ‘white cube’ idiom. With changing exhibition types, along with other events, such as workshops and discussions, the space is being determined by the content, unlike in white cube the space determines art. (Farquharson 2006)

Independent CA spaces arouse from deficit, and are usually emerging as a materializations of art projects free from conventional design paradigms. Newly emerged spaces are in strong form/content relation with the artwork. They have distinct locations and physical properties. These spaces support an experimental and unrepresented forms of interaction. (Bowman 2016, 5–7)

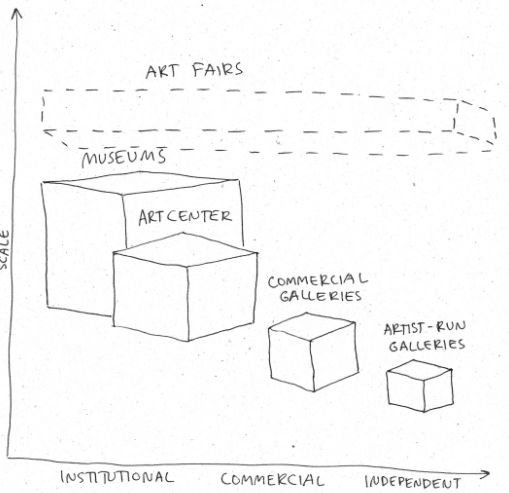
Artist-run galleries rely on those who have time, passion and collaboration skills. Artists with different ambitions seek a place with low resistance. In the case of a commercial gallery it requires persuasion of the gallerist with artist’s ambition. Often gallerists want to see objects that are ready to sale. Institutions are more open for experimental forms of exhibitions, but when artists don’t find themselves invited to the private gallery or institution, often they start artist-run spaces. (Raud 2017)

Artist-run galleries are a worldwide phenomenon. There are huge differences between them in different regions. Working conditions are totally different. In some regions, such as Eastern Europe the importance of galleries is huge. They are only places that facilitate contemporary discussion about art due to lack of infrastructure. (Raud 2017)

Biggest difference between artist-run gallery and museum is that in gallery art is alive, especially performance art. Museum concept is opposite: it is a place where art ends up, the end of the line. In artist-run gallery things happen and go away, they don’t get stuck. Members of the gallery decide what is happening. Amongst members there is mix of generations: established artists and students. (Gavois 2017)

Art fair is a typology of an event more than of a space. Usually it has varying location, but is restricted in term of time. It is temporary event; therefore the experience is unique for the visitors. Art fairs can be further divided into two categories: independent and commercial art fairs. Independent art fairs aim to bring artists with artists and artists with public together. Independent art fairs are usually organized by artists and are restricted in budget. Commercial art fairs are market oriented gatherings, aim to bring art dealers and buyers together.

For small artists, the independent art fairs are efficient way to meet their audience. During one month a small gallery has 60–100 visitors, but during (Supermarket) art fair 3000–4000 people come to see their exhibitions. Also, it is proficient way to reach other galleries in terms of networking, collaborations and discussions about the differences in art scene in different areas and trajectories of the art development. (Raud 2017)



24. Organizational spectrum of CA spaces

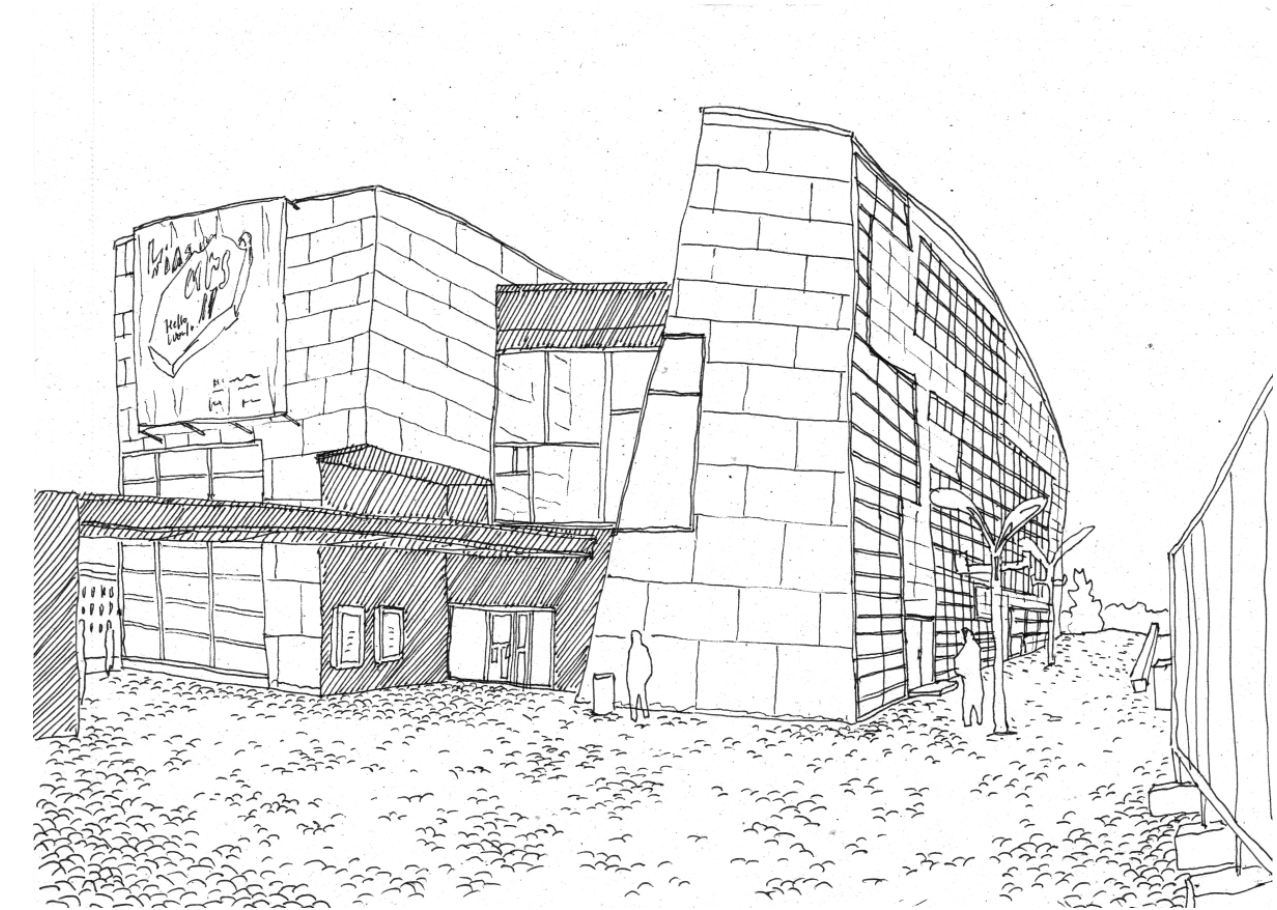
7. Analysis

7.1 Museum

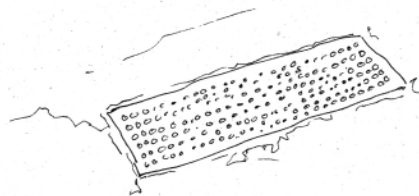
7.1.1 Kiasma Museum of Contemporary Art Mannerheiminaukio 2, Helsinki

Kiasma Museum of Contemporary Art was built in 1998. The building was designed by architect Steven Holl as a result of a competition. (Zeiger 2005, 30) Together with a central cluster of autonomous buildings such as Parliament House across the road and newly built Helsinki Music Center, Kiasma establishes itself as unquestionable institutional entity of the city, typical for 1980s museums. (see p.16)

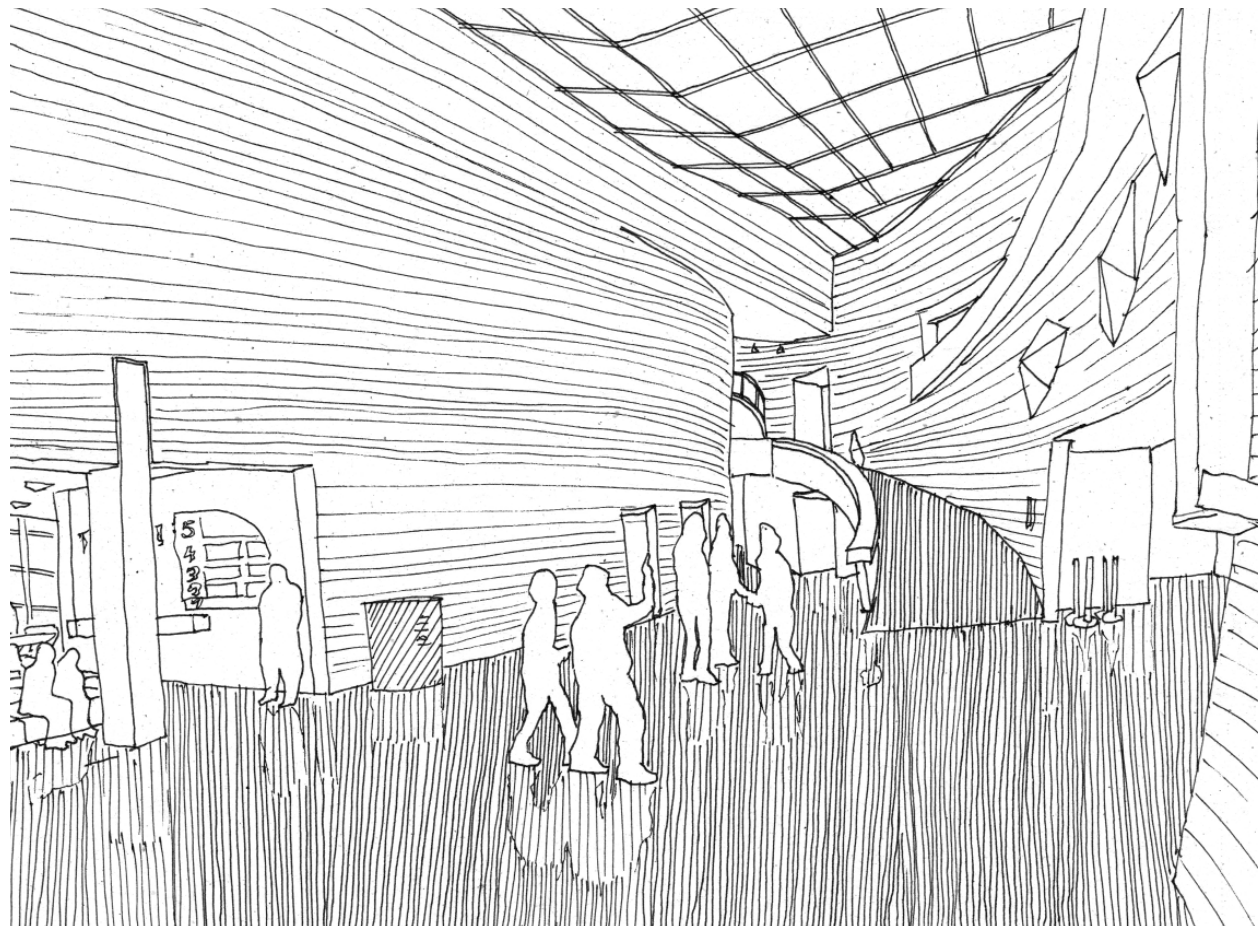
Situated at the point where the inner city meets early twentieth century suburb, the goal was to use the museum to join the disparate elements of fabric of the city. (Zeiger 2005, 30) In practice the building distances itself from fabric of the city to maintain its iconic appearance. The leftover space in between is disproportionately large and inconvenient, because it is the 'back side' of the building. In order to unify the fabric of the city a building should equally provide usable public spaces around it with multiple entrances. The main outdoor dwelling area is oriented towards west, but is sealed off by water pool and occupied by cafeteria. The rest of area is unprotected from noise and wind and unequipped for non-paying visitors. The building has only one entrance, which is oriented towards the plaza, occupied by statue of Mannerheim, who was military leader in the beginning of 20th century. The combined effect of the monolithic appearance, location and power symbols establishes authority of the building



25. Kiasma main entrance. Facade consists of multiple forms and materials. On the right is the 'back side' of the building with the left-over space.



26. Kiasma, the air conditioning grid in the floor is the only reminder of the technical nature of the building.



27. Kiasma entrance hall and the ramp to the exhibition spaces upstairs.

in relation to visitor. The shape of building takes form of its message it becomes an architectural duck (see p. 11). The message of Kiasma can be interpreted as of endorsing artiness of Helsinki (see p.16).

The facade of Kiasma consists of agglomeration of shapes, materials and grids, also typical to the 1980s postmodernist museums. The east facade is curved and divided with strict square pattern of windows. Materials used are metal panelling, weathering steel and large glass surfaces. The overly pronounced entrance canopy is slicing into the frontal plaza, almost aggressively inviting visitors in. Large sign on the facade is announcing current exhibition to passers-by, not unlike the nearby shopping mall Forum announcing its spring offers.

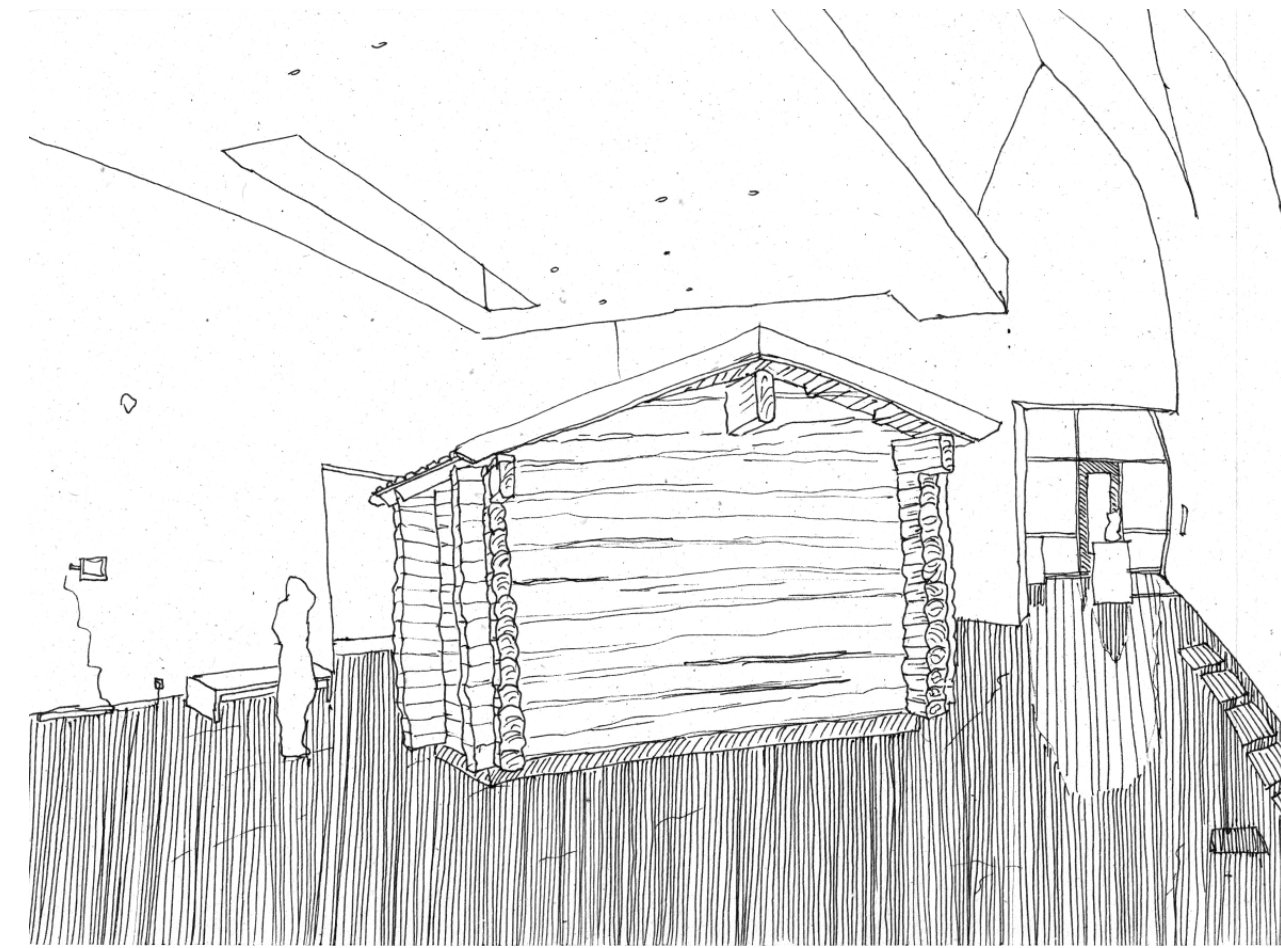
The interior of entrance hall is endorsed with expressive directionality of curved surfaces. The noticeable difference between interior and exterior, which is another typical character of the postmodern museums (see p.17). The layers of concrete wall intensify impression of movement in space. Diffused light spreads evenly through the suspended ceiling. The effect is beautiful immateriality and aesthetic parade of fluid architectural form. Visitors rise along the pronounced iconic ramp to stem into the realm of art above. The ramp represents transition of mind, during which oneself tunes for the role of observer. At the same time, it elevates art above the ordinary life instead of connecting to it. Questioning and discussion is arguably primary tasks of CA and it is hard to imagine how it will be encouraged through

such authoritative approach.

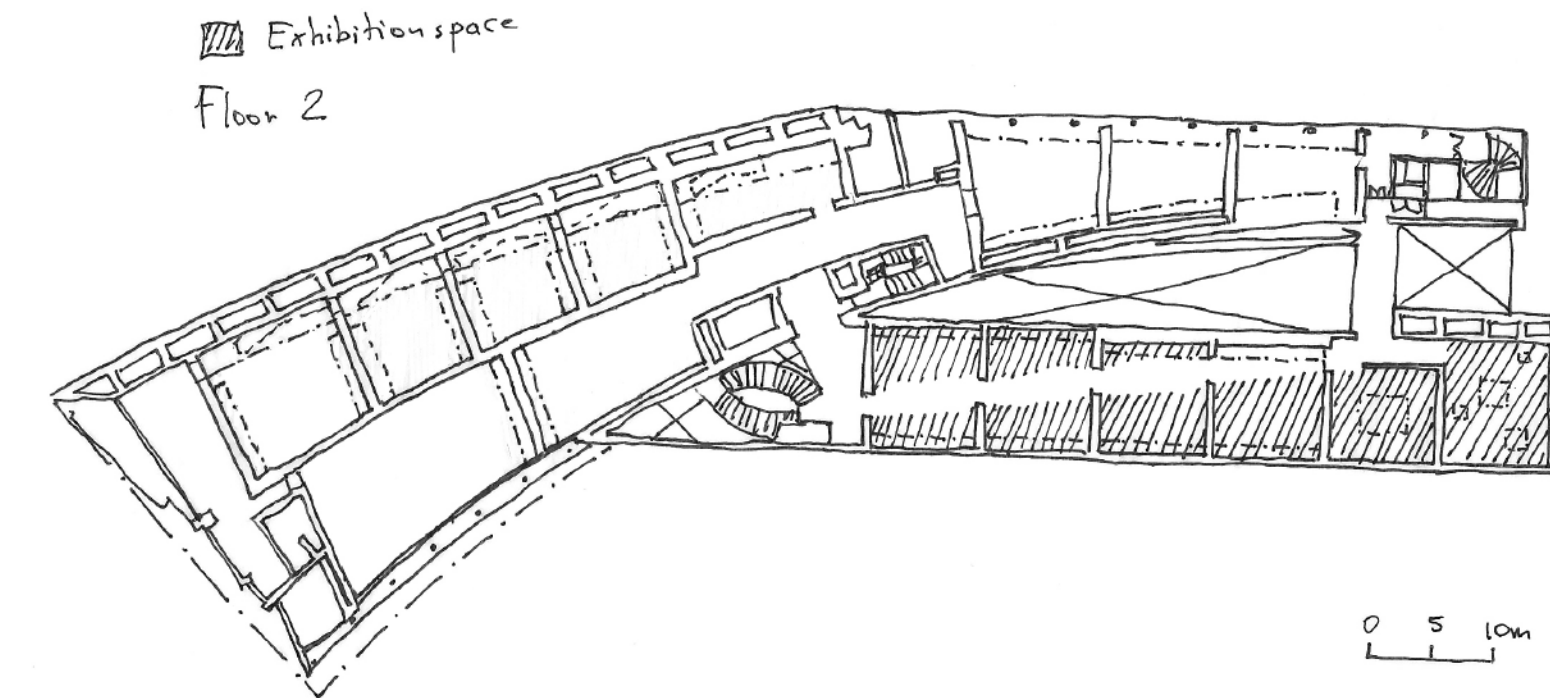
Movement of visitors through the exhibition floors is in a spiral formation. Every exhibition room is a lobby to the next one as the space for movement and contemplation are not clearly defined. In some cases, the entrance is through chopped corners of rooms, which, according to Rémy Zaugg doesn't create optimal flow for encountering artworks. (see p.7)

Interior surfaces are black concrete polished floor, white walls and white suspended ceiling with hidden technical plumbing and installation railings. Small embedded spotlights and recessed ceiling forms are an artificial source of light. Almost all of the rooms have opportunity for diffused natural light either through light shafts or curtain walls, but almost none has visual connection with the outside. Top floor is architecturally distinct with irregular shaped rooms and curved walls/ceilings. Multiplicity of architectural forms occupy perceptive capacity of the visitor, that would be otherwise directed at artwork. (see p.7).

Kiasma provides visitors with a shop, cafeteria, theatre and cloakroom on the ground floor and a library on the top floor. There is no permanent exhibition, therefore all spaces are used for accommodating solo, group and traveling exhibitions. At the time of the fieldwork Kiasma had an exposition on the theme of digital influence on our age. The exhibition seemed to be directed mostly to children with its extent colourful branding requisites and visually stimulating and entertaining content.



28. Kiasma 5th floor exhibition space. Juxtaposition of the forms of an exhibit and the museum.



29. Kiasma second floor plan

7.1.2 Emma Museum of Modern Art

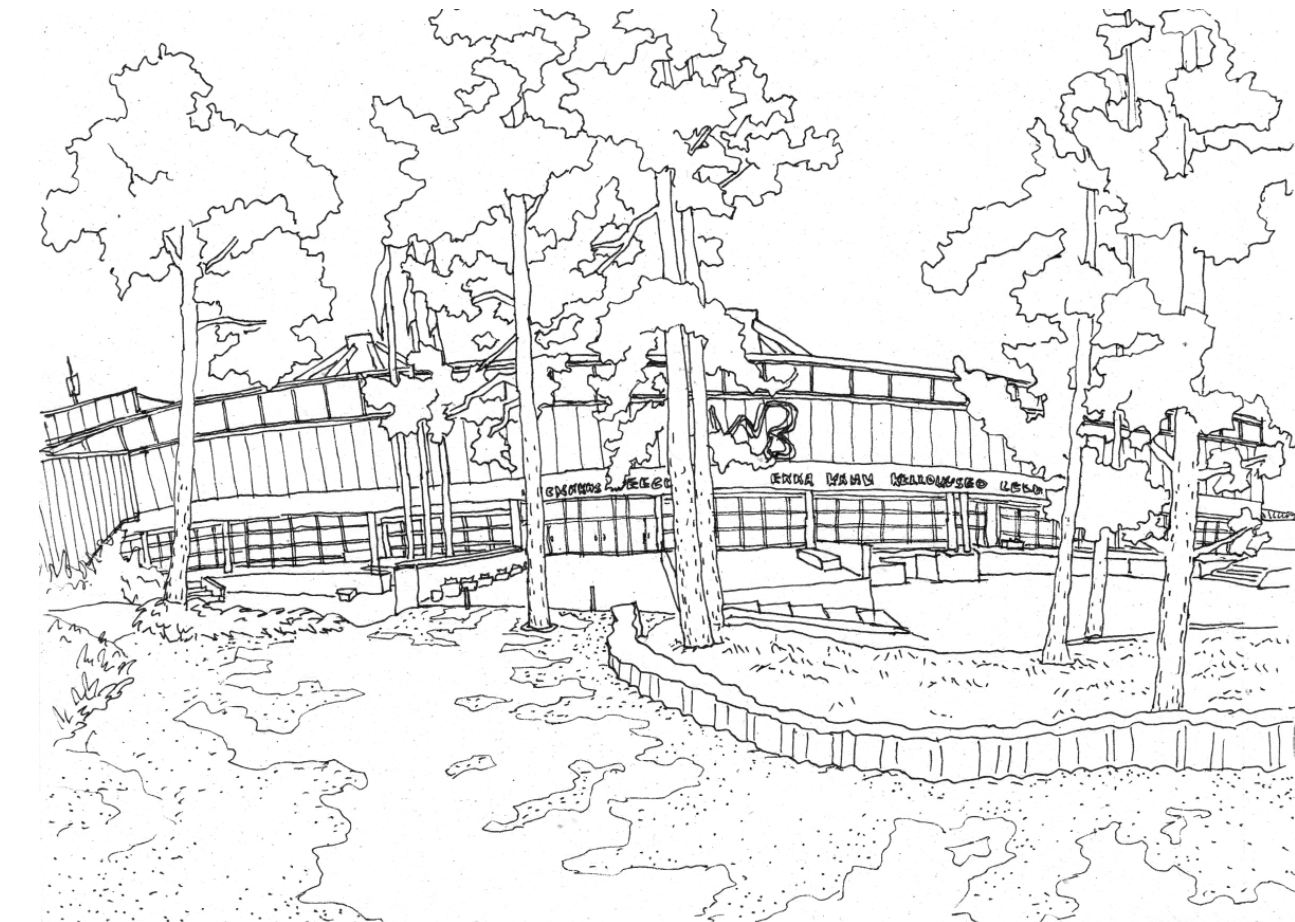
Ahertajantie 5, Espoo

Emma Museum of Modern Art is a part of WeeGee cultural center located in Espoo, 20 minutes away from Helsinki centre by bus. WeeGee currently houses 5 museums, school, cafe, museum shop and cinema. The building was designed by Aarno Ruusuvuori in 1967 and functioned as printing building for Weilin+Göös publishing house. It is in an environment which is mixed residential and industrial.

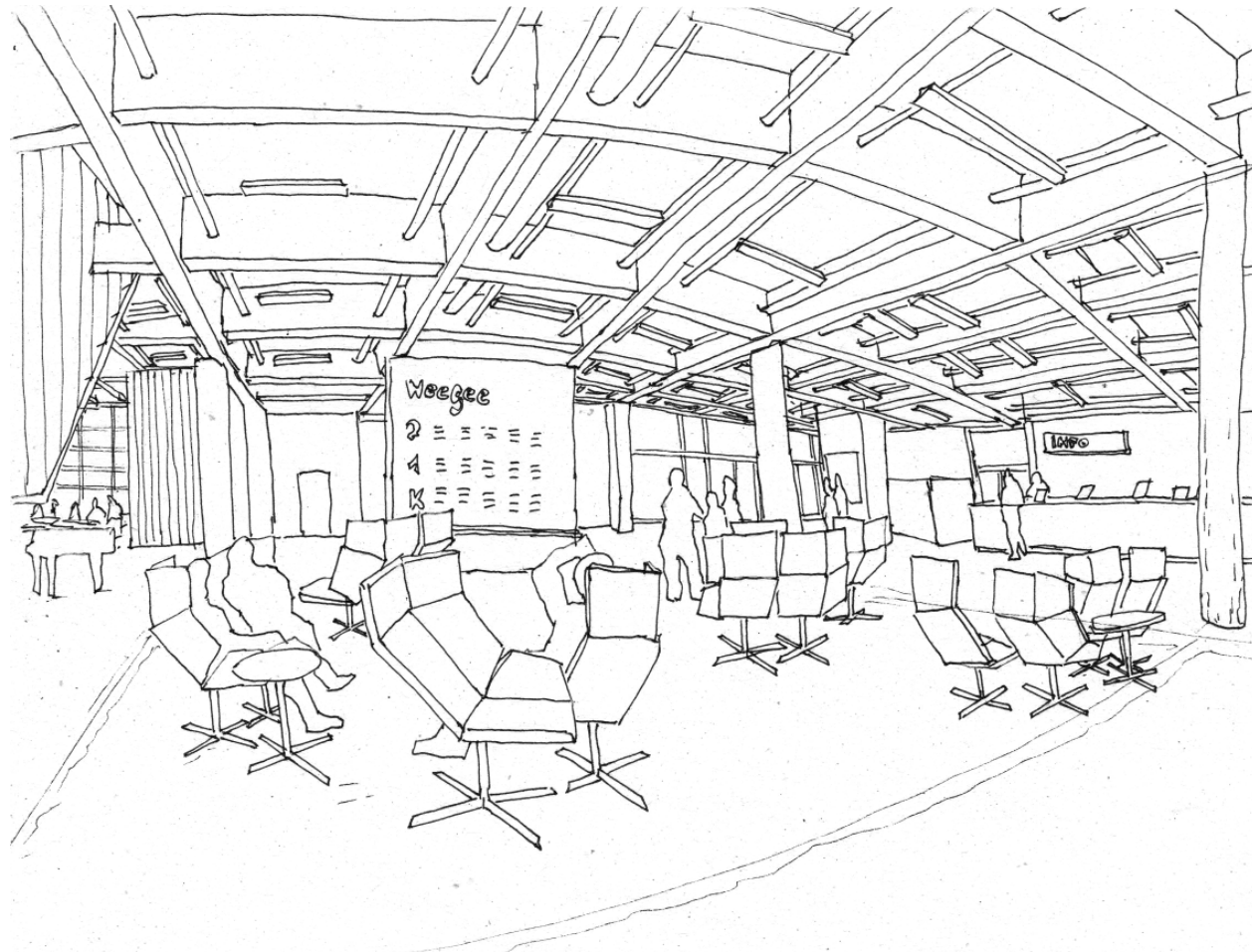
The building spreads on site horizontally contrasting vertical pine trees. Facade of the centre is three stories high and consists of rational grid and split into three parts. The ground floor is glazed entirely, with regular columns in front. Above there is rhythmic concrete panelling and once more row of windows at the top. The rhythm of windows corresponds with the concrete panelling. The materials are monolithic beige concrete in columns, panelling and glass. The building does not announce its artistic substance, but nevertheless is inviting to explore.

The architecture of the building is of the central importance to the image of the museum. The museum aims to preserve the nature of architectural space and combine it in best possible manner with the exhibiting of art. (Kalhama, 2017)

The character of interior is completely corresponding to the exterior. Entrance hall is large horizontal space, where visitors are free to move around. The ground



30. Emma entrance facade. Juxtaposition of horizontality of the facade and verticality of the trees.



31. Emma entrance hall. Large public multi-functional space with loose furniture.

floor provides visitors with large cafe/restaurant, cloakrooms and museum shop. The large seating area in the middle of hall seems to float in space and indicates multi-functional nature of the space.

Ceiling height is relatively low, so although the space is large it doesn't overwhelm with architectural grandeur. Ceiling is strictly divided into square grid. The interior consists of freestanding walls with occasional load bearing columns. Glazed facade allows natural light into the public spaces on ground floor. Floor, beams and columns appear monolithic, as they have similar colour and material. Beautiful detailing of the structures brings sophisticated touch to the space.

The exhibition space has vast proportions, which is the strength of public space. People need these exceptional experiences of public space which stand out from the everyday life. The height of the space is a challenge for the museum, because most CA works are large. Many other CA spaces have tall proportions. Nevertheless, artist can adapt their work to the spaces, just as in case of Emma. Adaptation requires familiarity of the staff with architecture and extra time and budget. (Kalhama 2017)

Interior of the main exhibition floor is similar to the ground floor. Large open space with freestanding white walls, that seem to float in the space. Material palette of the space has the same beige and monolithic appearance. It is easy to get yourself acquainted with the space. The space provides functional framework for

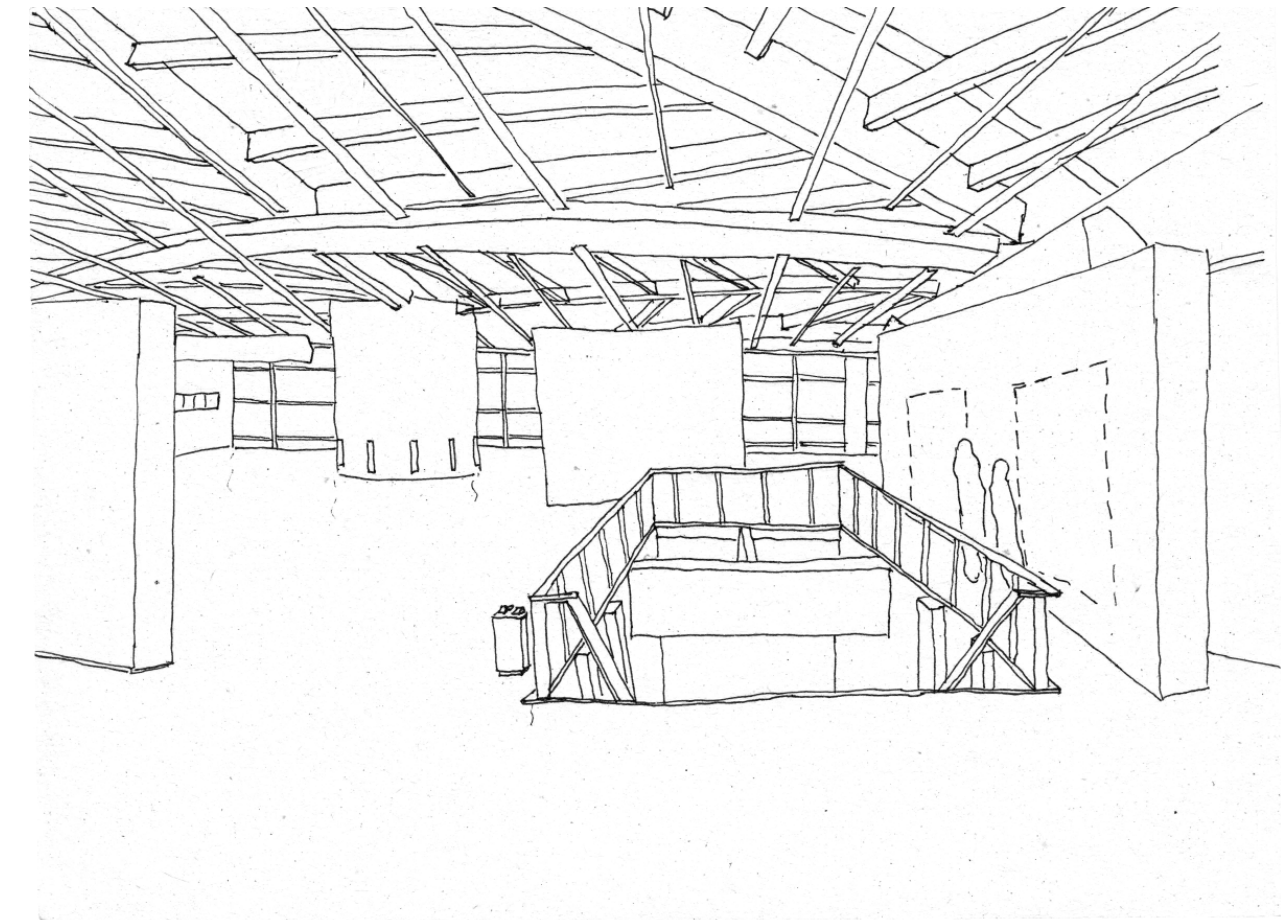
various displays of art, much like New National Gallery of Berlin by Mies van der Rohe. (see p.15)

The exhibition space is connected with the nature through the glass facade. This connection has been utilized in the site-specific artwork of Olafur Eliasson, a pentagonal mirror tunnel. The idea of the work for the visitor is to perceive himself and surrounding scenery in the tunnels created by mirrors. (Eliasson 2017)

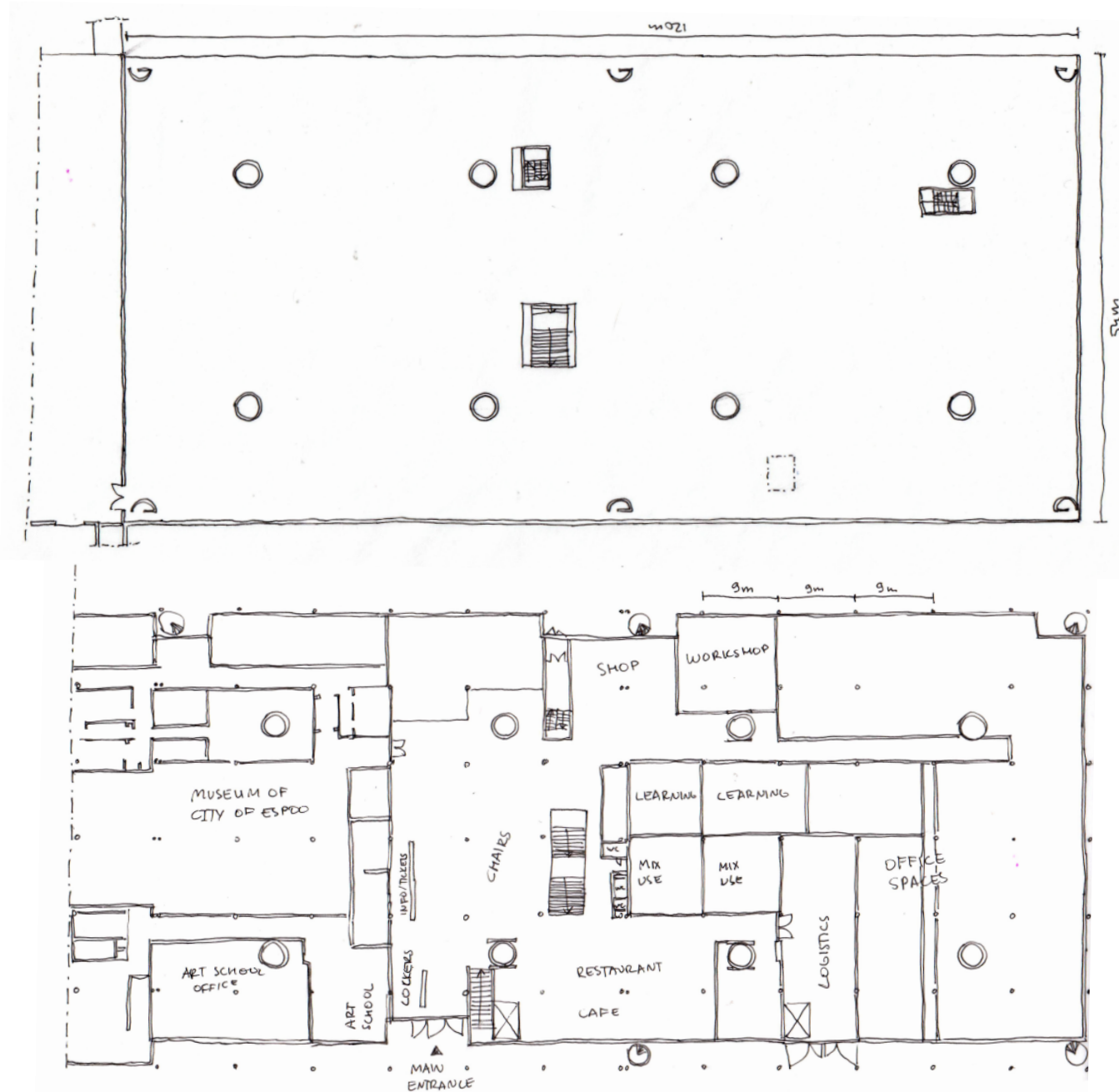
Exhibition spaces are varying in size and organization. Every exhibition has a unique layout. The organizers aim to diversify and personalize every exhibition according to its character. The content of the exhibition is being utilized to bring up the character of the space. (Kalhama 2017)

Emma displays a permanent exhibition and collection with a lot of modernist classics. It also functions as a producer, in a collaboration with contemporary artists. The work of art is then being purchased directly into the collection, which gives possibilities for site specific works. (Kalhama 2017)

To keep up with the demands of CA, Emma has introduced Areena- an exhibition space for experimental, spatially bound, cross-disciplinary and process-form art, as well as for various cooperation projects. (Kalhama 2017)



32. Emma exhibition floor. Horizontal space with beautifully structures concrete ceiling beams.



33. Emma ground floor and exhibition floor plans

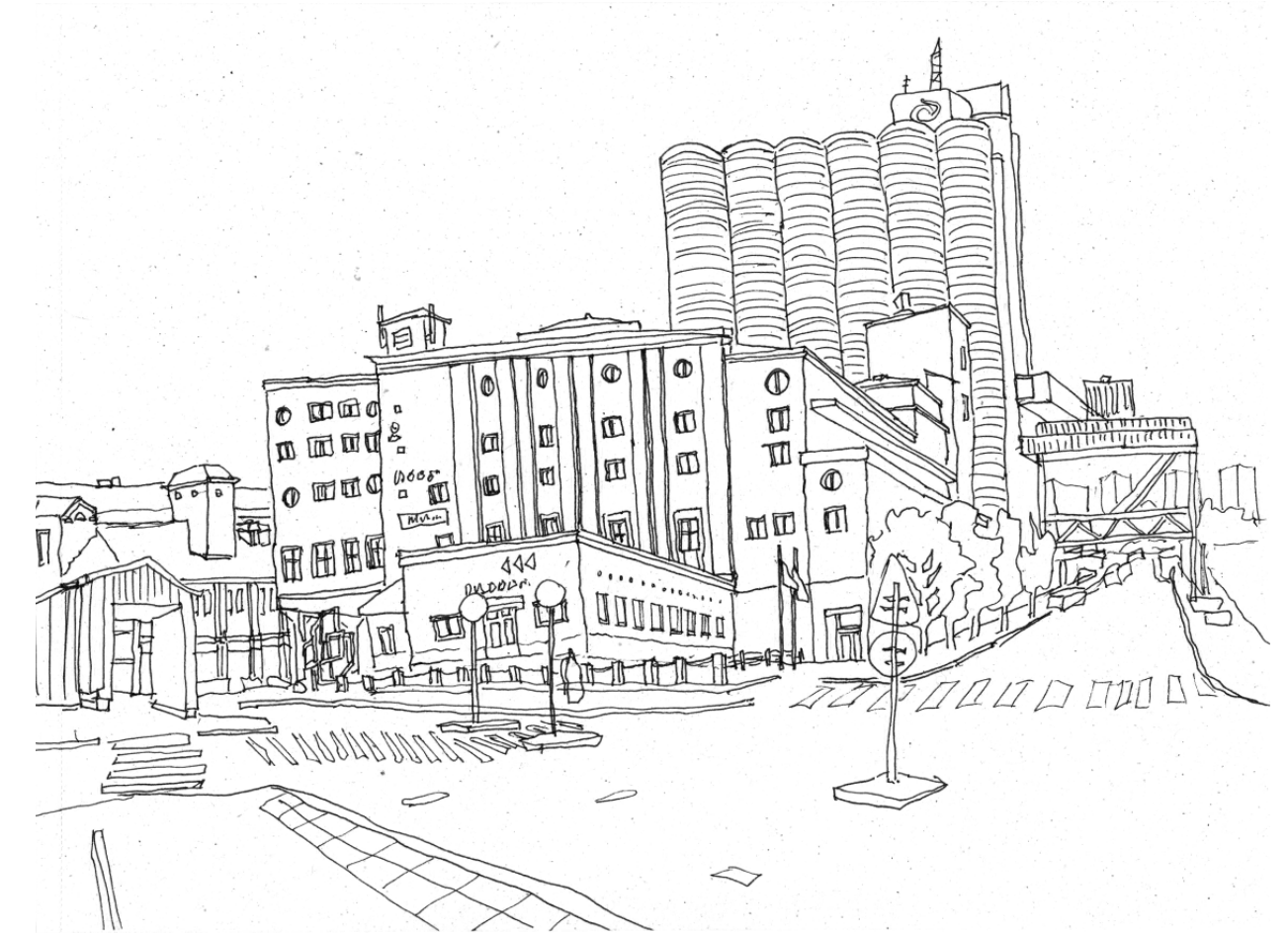
7.1.3 Magasin III Stockholm

Magasin III is located in the harbour area Frihamnen, a former Free Port of Stockholm. The harbour area is remote and isolated from the city fabric. The building is re-purposed from Magasin III built in 1920s. Magasin III is privately owned museum. The building has red brick facade with classicist elements.

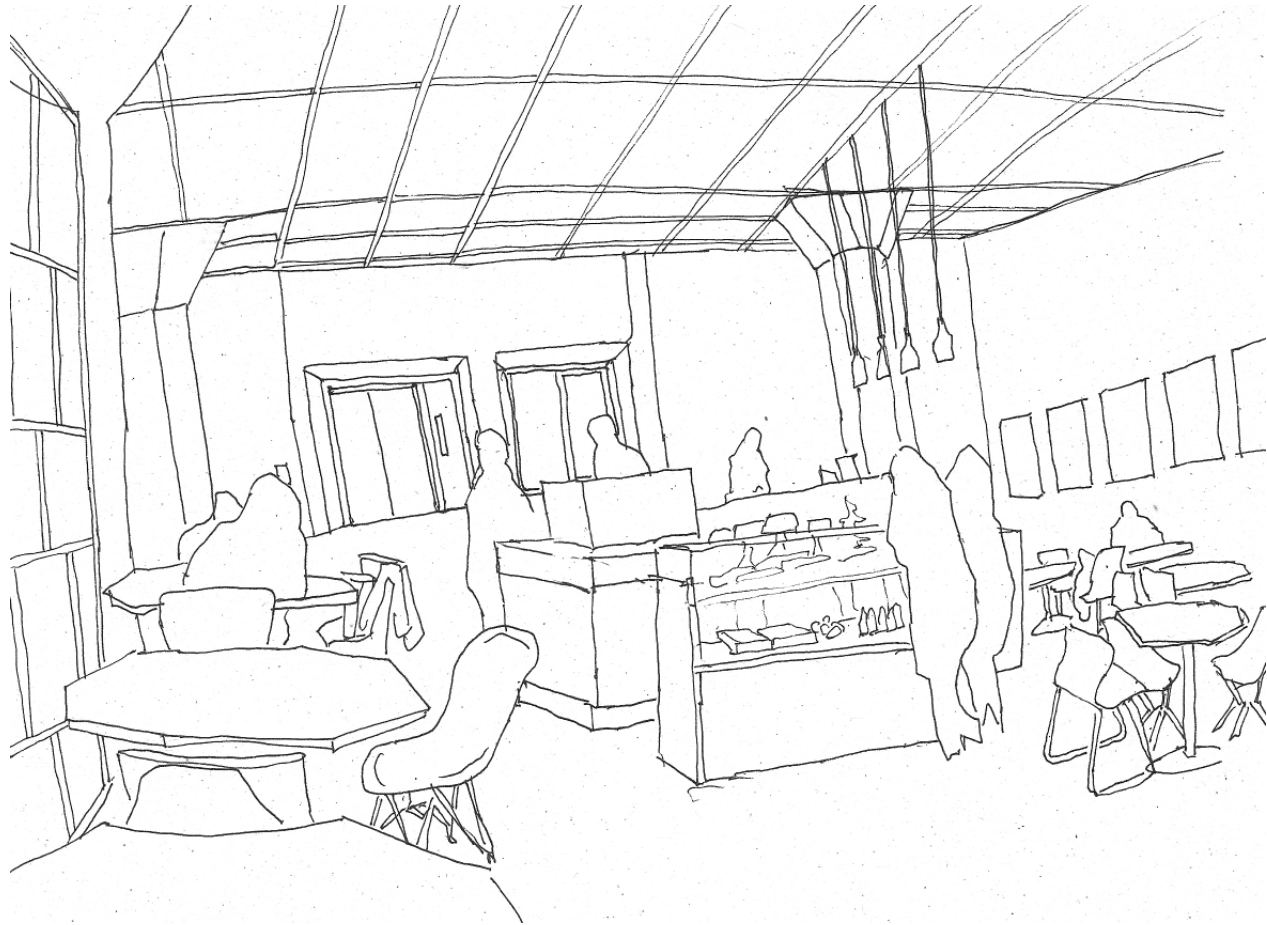
The museum's entrance hall is accessed through elevators from the former platform on the back of the building. The access is not clearly articulated and confusing for the visitor. When arrived by the elevator the visitor finds himself in a big open entrance hall. Front desk, cafeteria, library and other public services are in the hall. The library space is very small and seems impractical for actual long-time studying of the literature.

The hall doesn't have natural light nor connection with outside space, which creates isolated environment inside. Interior of the entrance hall is different from conventional white exhibition spaces. Walls are painted pink and suspended ceiling consists of golden silk panels. The tables of cafeteria are custom made and have the same shape as the load-bearing pillars in the space.

The exhibition area is situated in two floors. From the entrance hall, visitors enter upper exhibition floor. Upper floor is large horizontal space with corridor like satellite reaching all the way to the facade with balcony and view outside. In this case connection with the out-



34. Magasin III facade and the harbour environment.



35. Magasin III entrance hall. View towards entrance elevators. Cafeteria and ticket booth in the centre of the space.

door on the far end disrupted controlled environment of artificial lightning of the gallery.

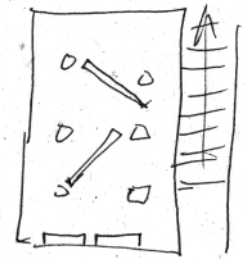
The interior is stripped of its formal industrial appearance and painted white. It has polished concrete floors and minimal installation in the ceiling.

Lower exhibition floor can be accessed through a staircase. Ceiling height is very generous which causes added partition walls to be freestanding, with a help of supporting wires. Pillars are the only characteristic elements in the space and connect it with the upper floor and entrance hall.

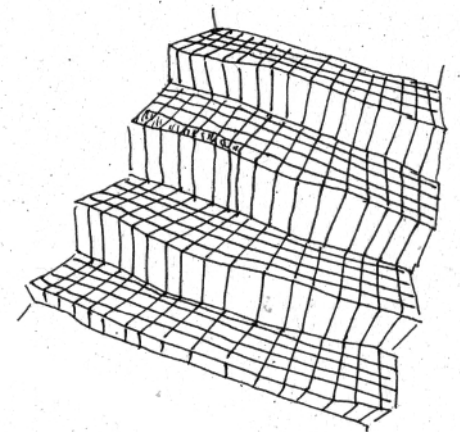
Since the beginning Magasin III concentrated on solo exhibitions of international artists. The inspiration for organizational model was taken from New York. (Magasin III)



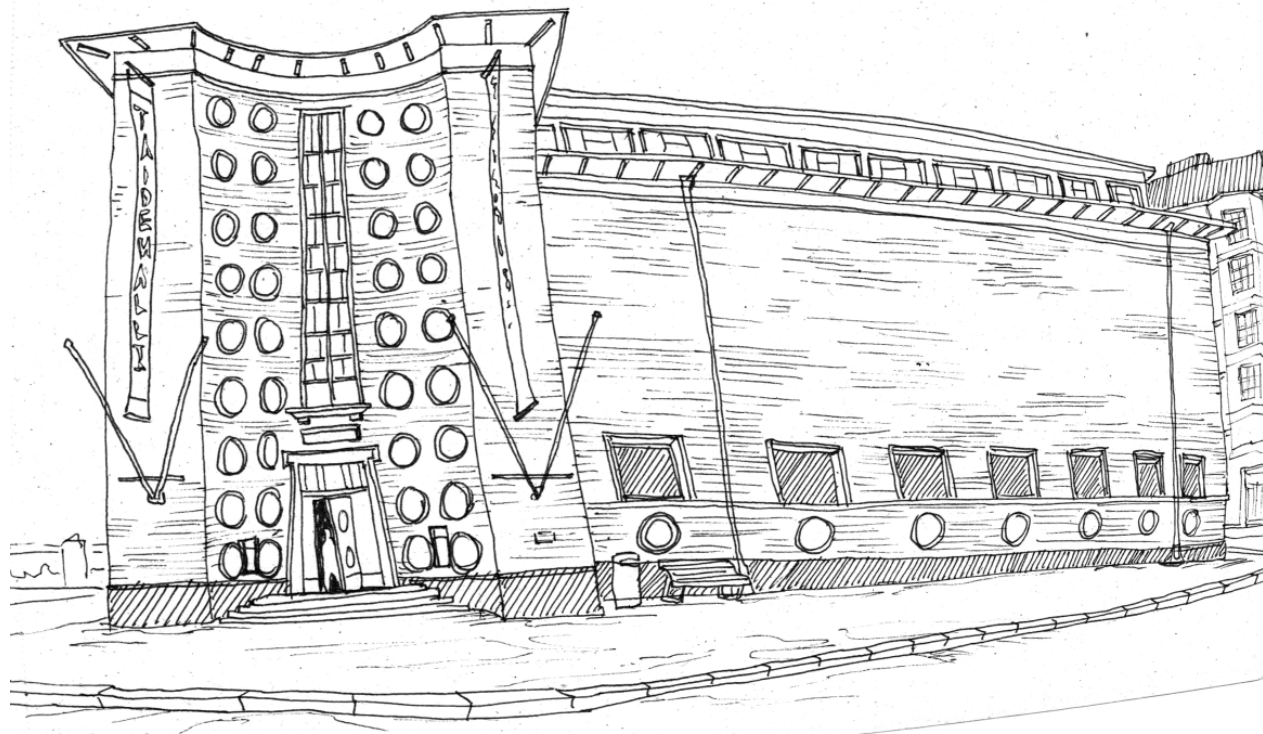
36. Magasin III Exhibition space downstairs with high ceilings. The additional walls are freestanding and supported by wires.



37. Magasin III plan of the lower exhibition space with the additional walls.



38. Magasin III wooden stair that links the exhibition floors. Expensive and refined detailing.



39. Taidehalli entrance facade according to architectural fashion of 1920s

7.2 Konsthall

7.2.1 Taidehalli

Nervanderinkatu 3, Helsinki

Taidehalli is located in Helsinki city center behind the Parliament House. The building is not monolithic in nature as it is integrated in the fabric of city blocks. It is completed in 1928 by architects Hilding Ekelund (1893–1984) and Jarl Eklund (1876–1962). The purpose of the building was since the beginning to provide exhibiting space for art. (Taidehalli)

The building can be categorized stylistically as 1920s Nordic classicism. Facade and interior of the building are inspired by 1920s architectural fashion for Egyptian tombs. The grave of Tutankhamen was found in 1922, which started peculiar fashion of oversized proportions in architecture. Doors and openings were disproportionately high and often with large dramatic frames. It was also favourable to narrow door from the top, to create perspective illusion. (Elina Standertskjöld 341–242)

Later the interior space was re-designed according to the ideal of the ‘white cube’. (Taidehalli) It is ironical coincidence, that Brian O’Doherty juxtaposes the ‘white cube’ space with Egyptian graves because of their isolationist nature. Both building types were used to seal off the eternal importance of art (or the ruler in case of tombs) from outside world and passage of time. (see p.5)

Entrance hall is small, oval shaped, space that does not have visual connection with outside. Cloakroom is located next to ticket booth which creates ‘bottle-neck’ in the flow of visitors. The already small entrance area is further divided with large seating in the centre. Cafeteria/restaurant is detached from the museums public space and furnished as restaurant. Museum shop is constructed in the former intendant office and is very small space, that is additionally divided with table in the centre of the room, which made it impossible to move around the space. Overall public areas are too small for the number of people visiting a konsthall-type building.

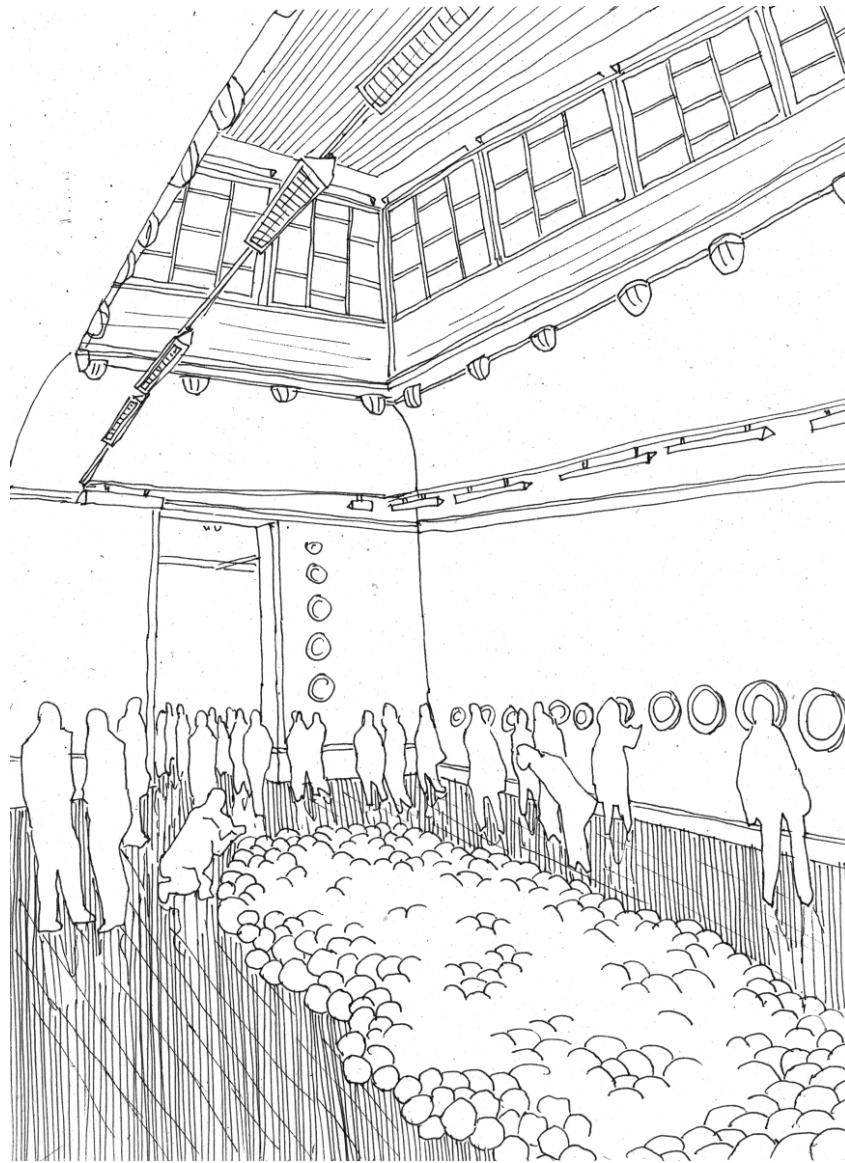
The grand main stair leads visitors up to the exhibition floor. Ceiling of the staircase is decorated with small ornaments typical for the period. Stairs are finished with terrazzo stones.

The exhibition floor is divided into two parts by the main staircase: the large sculpture hall and five painting halls of various sizes. Flow of visitors on the exhibition floor is corresponding to the loop scheme (see p.8), where visitors return to entrance. The smaller halls seem passageways for the bigger ones, but nevertheless contain artwork. Exhibition spaces are high in general, especially the sculpture hall. Small rooms in the east facade have conventional windows.

The sculpture hall has one tall and narrow window, where the natural light comes in from. The ceiling is at its highest. The structural beams of the roof are



40. Taidehalli entrance hall. Oval shaped room with insufficient amount of space.

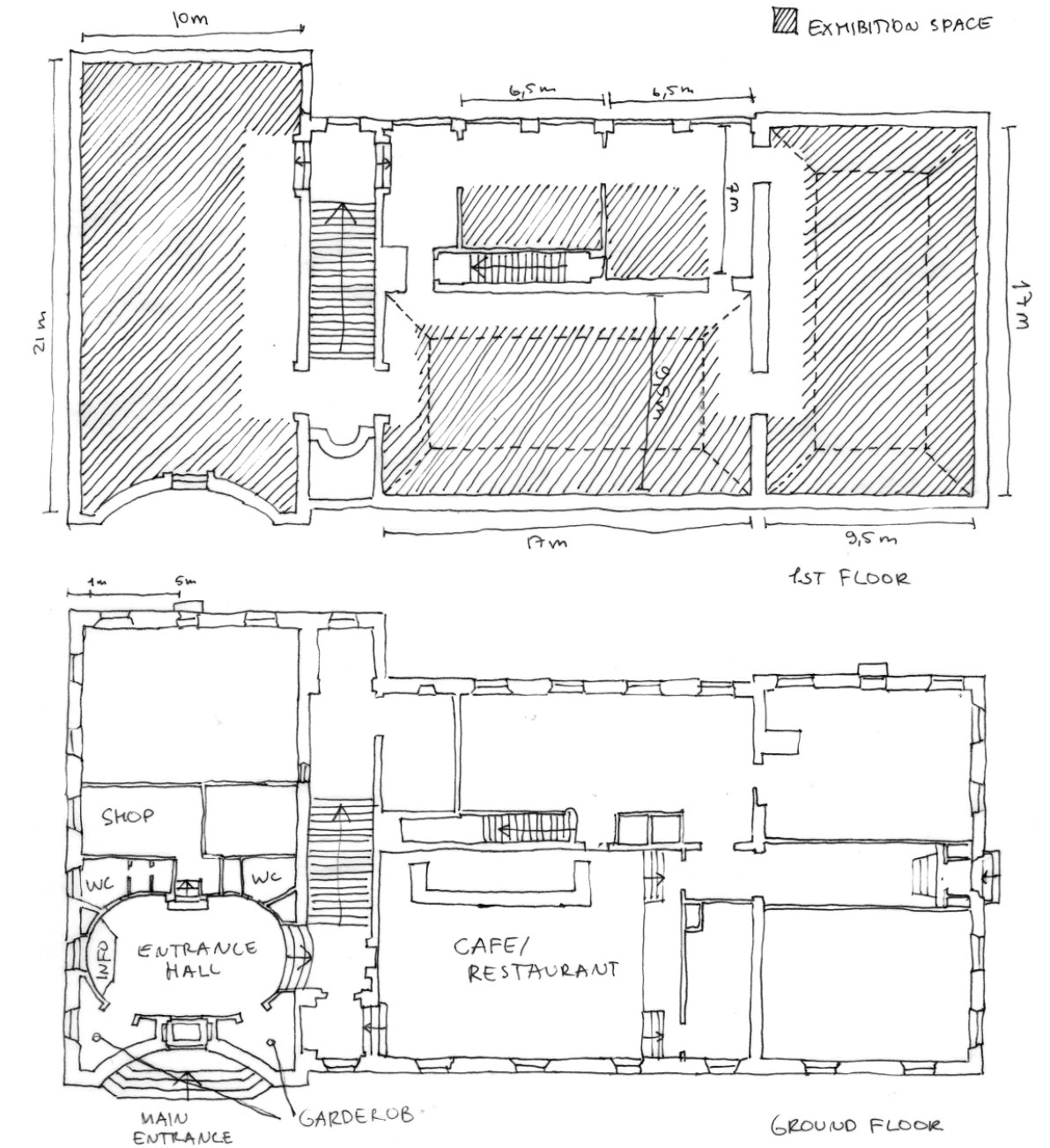


41. Taidehalli exhibition space with skylight.

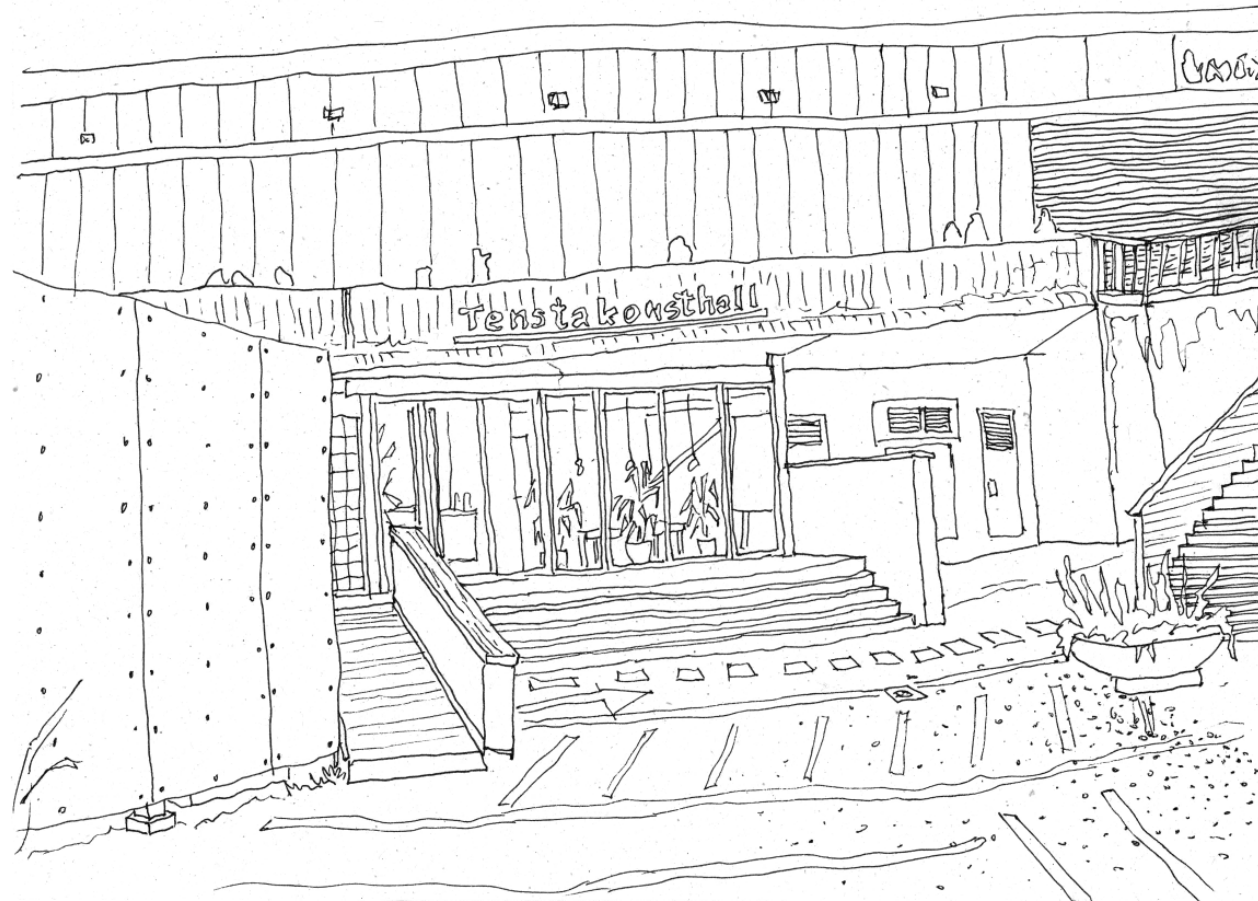
visible and the floor is polished concrete, with geometrical shapes. Other exhibition halls have large skylight installations.

The materials of exhibition rooms have sympathetic qualities. Floors are coated with grey wooden planks. Large lists frame the floors, ceilings and openings. Openings are also disproportionately high in the manner of facade. Ceilings give character to the space, because they are curved towards elevated skylight. The skylight is placed symmetrically in the rooms, which creates strong central axiality. Ceilings are also paneled with wood and painted white.

Taidehalli has permanent collection, but no permanent exhibitions. It exhibits approximately 6 temporary solo and group exhibitions per year. Its purpose was to provide exhibition space for domestic contemporary artists and the building contained spaces of three art associations and their social spaces in the past. But associations have moved out in 1995 and were replaced by commercial restaurant. (Taidehalli)



42. Taidehalli ground floor and exhibition floor plans



43. Tensta Konsthall entrance, located under main central shopping mall of the area

7.2.2 Tensta Konsthall

Taxingeområdet 10, Stockholm

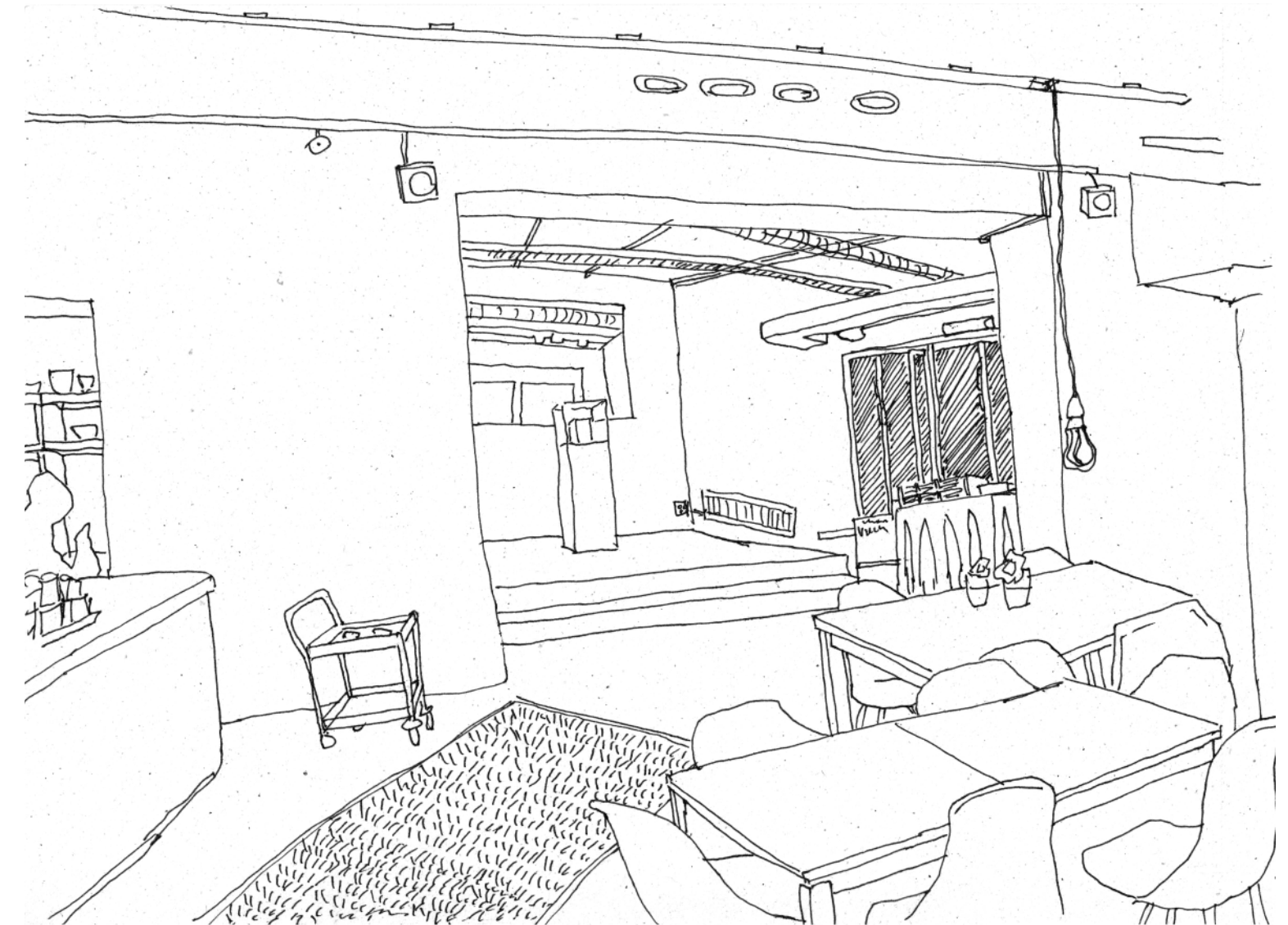
Tensta Konsthall is located in the late-modernist sub-urb area, that is 20 minutes by metro from city center, right at the metro stop. It is situated inside warehouse below the central shopping mall constructed in 1970s. The space started as a grass-root initiative to address social situation of the area. Around 90% of inhabitants have multi-national background.

The facade is oriented towards the parking lot, below the main street level. Next to the konsthall there are large wooden stairs, that were constructed to activate outdoor space socially. Facade surface of the konsthall is relatively small. Amount of natural light is being maximized with a floor-to-ceiling window.

Social space should be activated in a proper way to be welcoming. Choice of furniture, plants and services effects it. But most important is how the staff is greeting and interacting with visitors. (Lind 2017)

There are two exhibition halls in total. Both halls are situated deeper in the building and have no direct natural light. The small hall is accessed through the large one. The main hall is considerably higher and divided only by concrete pillars. The pillars give space its rhythm and character. Movement in the space is completely free (during current exhibition).

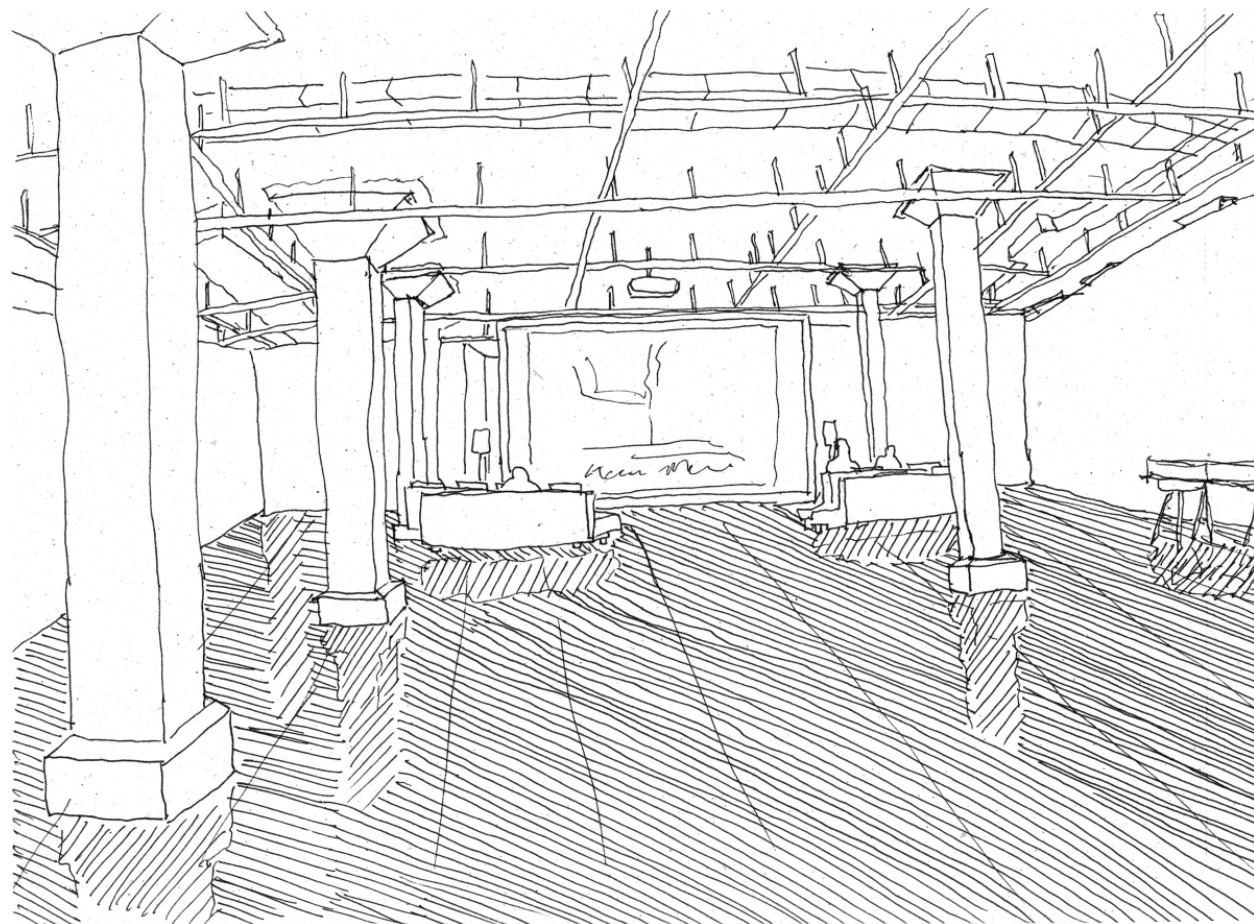
The experience Tensta provides can be identified as the collective spectatorship model. The model is character-



44. Tensta Konsthall entrance lobby, cafe and the entrance to the exhibitions



45. Sofas in the main exhibition hall



46. Tensta main exhibition hall, large open space without natural light divided by load bearing columns.

ized by multiple perspectives and various possible ways of moving through the space. (see p.12)

Experience of visitor is not focused on architectural space, but the exhibitions inside. Because the space is re-purposed formal storage, there is no strong architectural intention. The main exhibition area is characterized by absence of natural light. (Lind 2017)

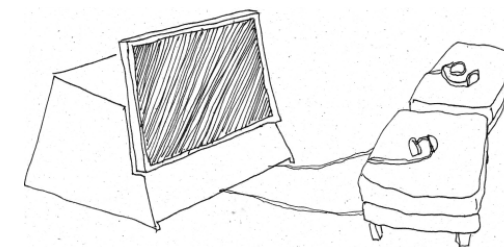
Exhibition venue lends itself to work, that requires darkness, hence video pieces work in particular. But it does not necessary mean that it would exclude other works. The space is not climate controlled, which means that some sensitive paper works could not be displayed there, but it is very unusual to display such works anyway. (Lind 2017)

The exhibition at the moment of the fieldwork, contained a video installation, that was the central piece, and a couple of vitrines. The main exhibition hall was dark apart from the spotlights from vitrines. The environment was successful in inducing concentration.

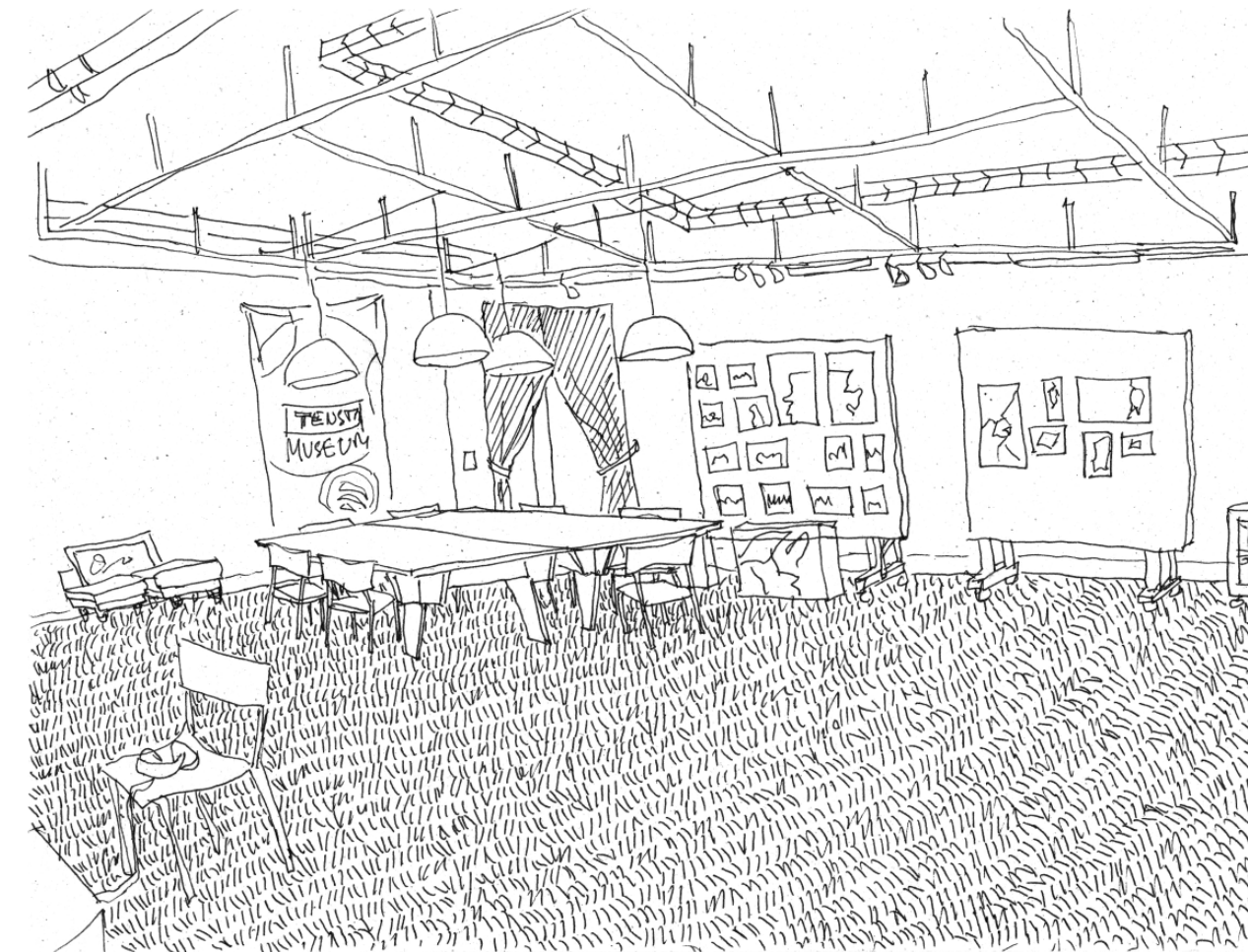
Nikolaus Hirsch was invited to design interior renovation of the Tensta. The decision was to paint ceiling white in the main hall, to install strip lights instead of spot lights and to remove wall in the lobby to create one additional display space. The strip lights are brighter, more even and less theatrical, compared to spot lights. Posters of the exhibitions are made of fabric to create particular, domestic atmosphere. (Lind 2017)

The materials use in exhibition spaces are black painted veneer floor and OSB suspended ceiling panels also painted white. The space is open for modification if there is a budget to it.

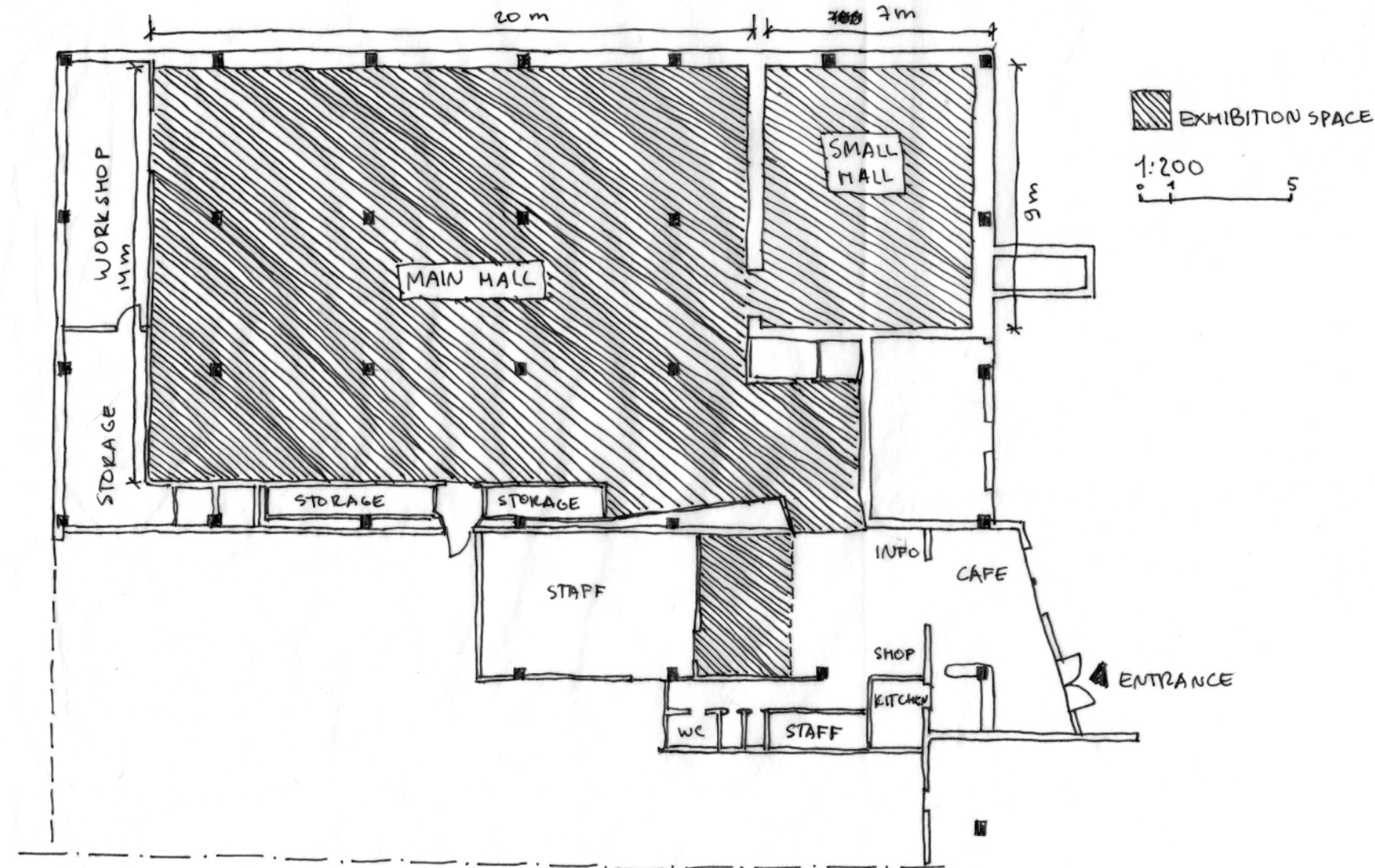
Mission statement to work with international CA and have presence in local neighborhood. Tensta konsthall is active organizer of symposiums, workshop, lectures and screenings with social significance.



47. A mode of display for video art



48. Tensta Konsthall small exhibition hall, with group work oriented furnishing



49. Tensta Konsthall floor plan

7.3 Gallery

7.3.1 Galerie Forsblom

Nervanderinkatu 3, Helsinki

Galerie Forsblom is uptown commercial gallery for CA, located in central upscale shopping district of Helsinki.

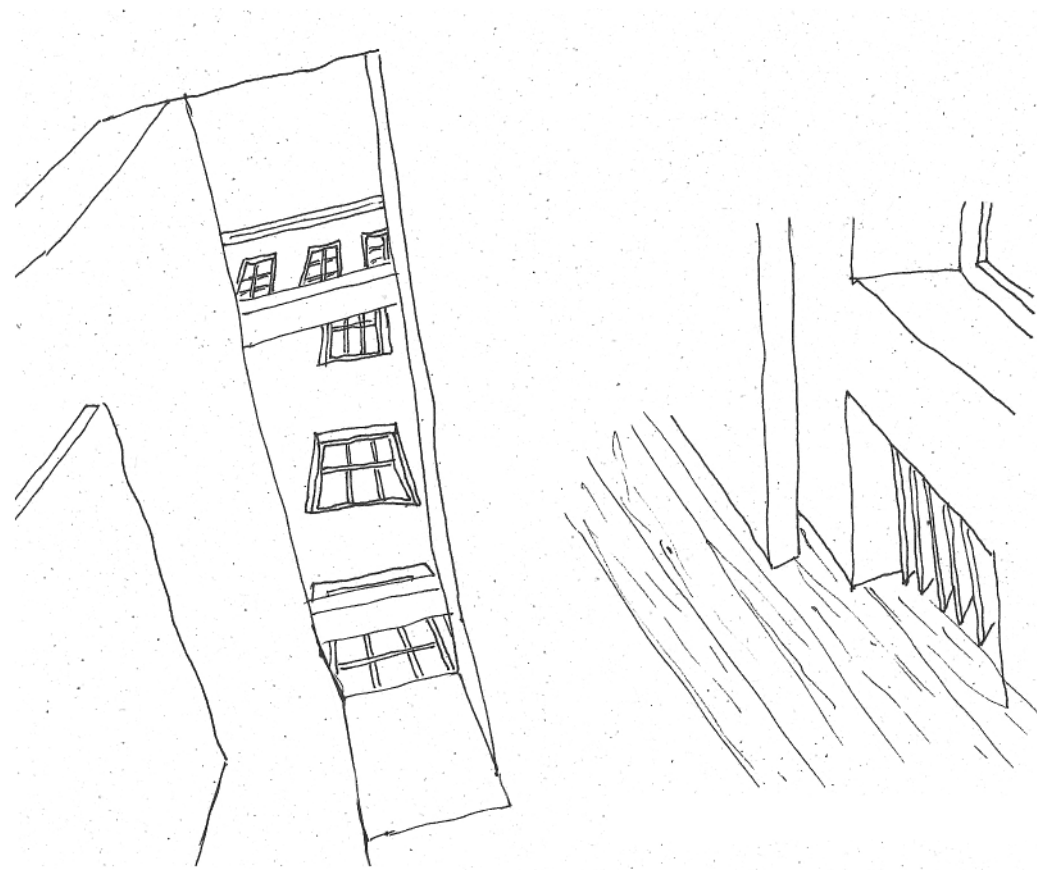
The gallery is located on the ground floor of a neo-classical building. It has two entrances, that maintain original interior of the building, but when stepping into the gallery spaces the interior changes into contemporary and clean.

The flow of visitors is traditional in terms of arrival to exhibition. Visitors step first into the wind glass cabinet, then into lobby and finally into exhibition area. Relatively small area of the total floor plan is dedicated to the exhibiting of art. The movement of visitors is problematic in the exhibition spaces. Exhibition space consists of one tall main hall and two conventional size rooms. The two rooms have total of 5 entrances and 9 windows. It is difficult to position oneself in the room to not to be on the way of other visitors. The number of windows has been decreased with additional walls in front of them. According to Rémy Zaugg, this type of wall contributes to the sense of artificiality to the art. (see credible wall p.6).

The main exhibition room has tall ceiling with skylight. Previously the room was outdoor space of the building block. The space provides even natural light without direct light, because of the height of the surrounding



50. Galerie Forsblom small exhibition spaces with multiple entrances and additional walls blocking several windows.



51. Galerie Forsblom skylight in the large exhibition room and detail of added wall beside the window in small exhibition rooms

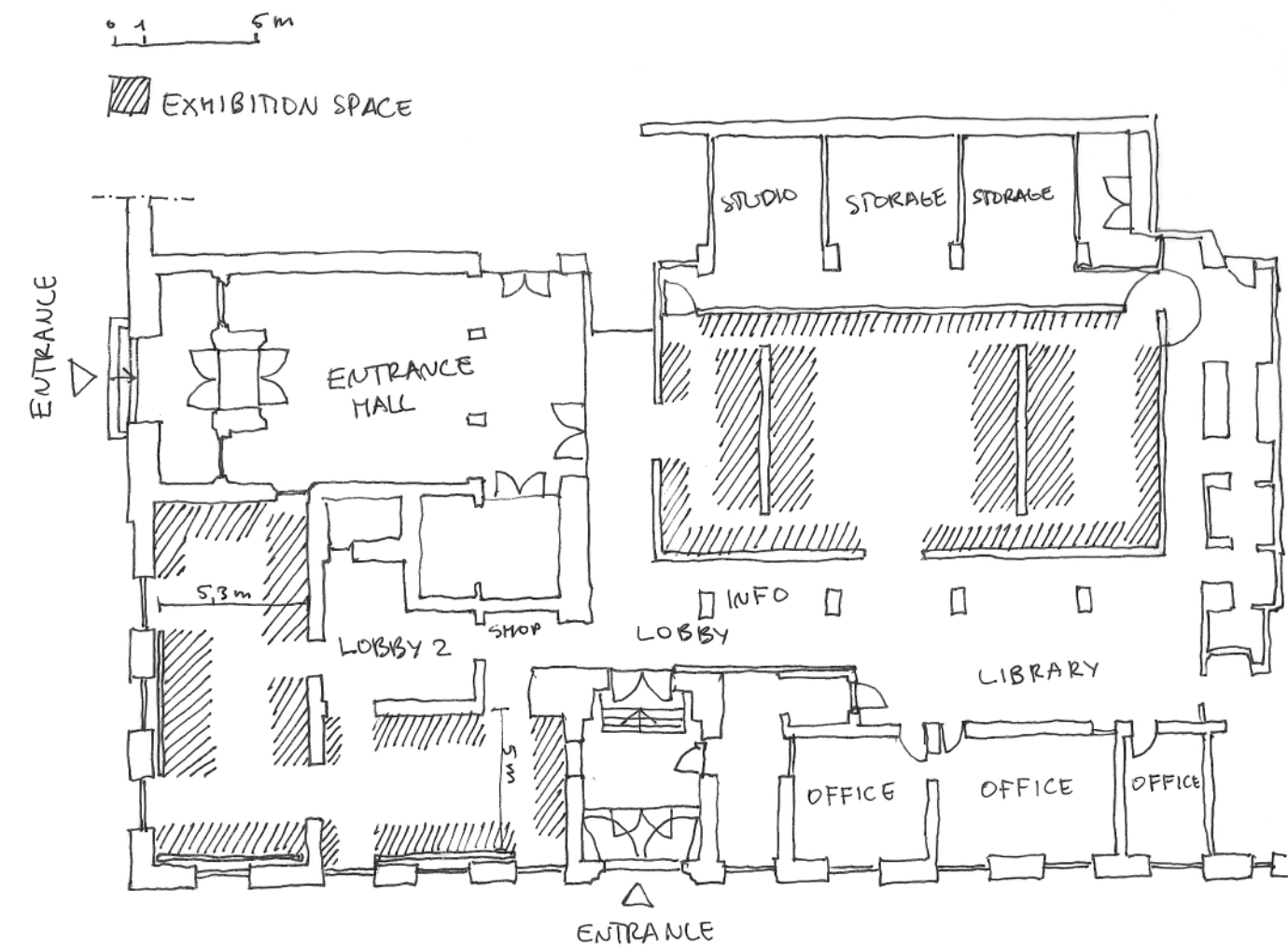
buildings. The skylights are minimal in details to create impression of elegance.

Materials chosen for interior are luxurious and upscale. The entrance doors are made of glass with brass detailing, which gives an impression of bank environment. As if it was conveying the message of secure investment to the potential customers.

The same wooden surface and finish is used in floor and in fixed furniture such as reception desk. This contributes to immaterial appearance of the room, by visually merging separate objects into one continuous mass.

The space best accommodates hanged easel paintings. The size of the second hall allows large size paintings horizontally and vertically.

The gallery does not provide spaces that would encourage social interaction. The public spaces consist of two front desks, library and seating.



52. Galerie Forsblom floor plan



53. Myymälä2 exhibition space and entrance door.

7.3.2 Myymälä2

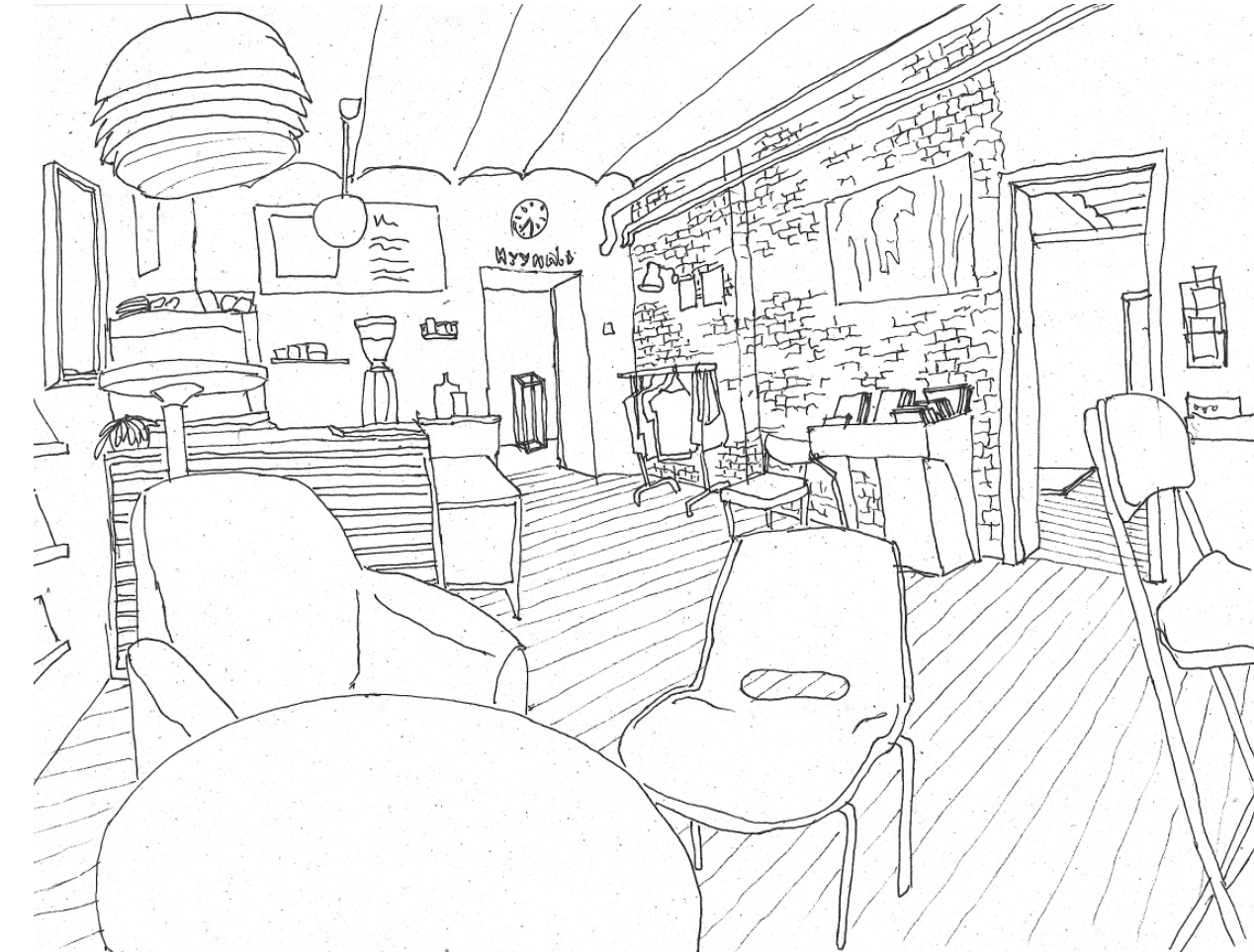
Uudenmaankatu 23, Helsinki

Located in old central area of Helsinki, Myymälä2 is a commercial art gallery focused on young contemporary artists and urban culture in general. The gallery is located in the basement of a residential house with access from the street.

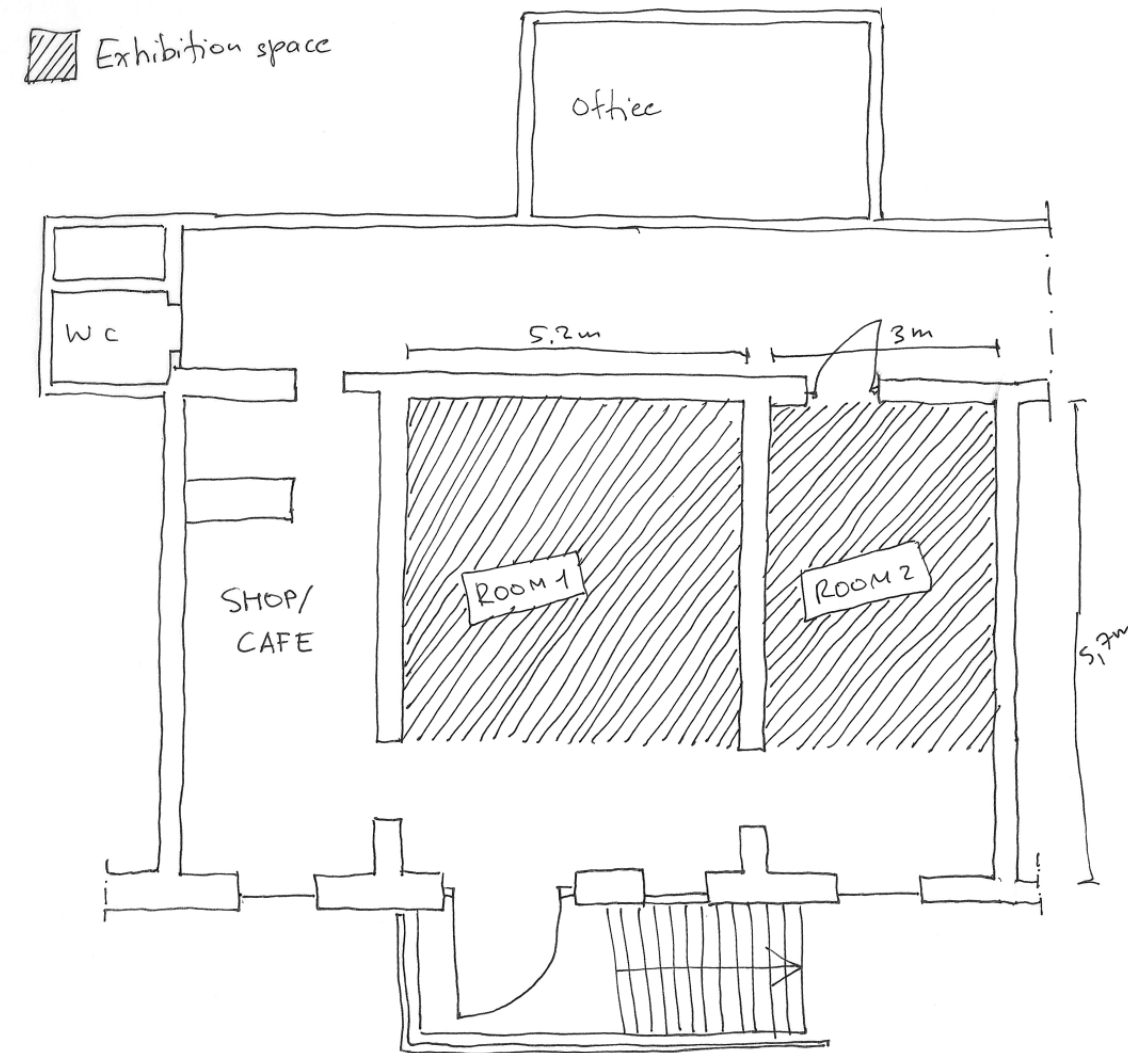
The gallery has unique character and presence in urban environment. The space has been transformed and repainted multiple times to suit exhibitors vision of the exhibition. This activity can be seen in the degree of degrading of the walls. Prominent narrow wooden flooring gives gallery domestic appearance and improves acoustics. Natural light comes from windows on the facade wall, from which you can see feet of passers-by on the street.

The gallery has three rooms in total, two exhibition rooms and one cafe/shop hybrid room. As the visitor enters he arrives in the middle exhibition room. At the back of space that is accessible to the public, there are office and studio spaces for artists. This mix of spaces for production and exhibiting of art creates lively environment, which can be experienced also by visitors.

The doors are aligned to the facade wall which is punctuated by windows to maximize movement free exhibition areas. Therefore, movement is contained in the area beside windows.



54. Myymälä2 cafe with integrated shop.



55. Myymälä2 floor plan

7.4 Artist-run spaces

7.4.1 Fylkingen

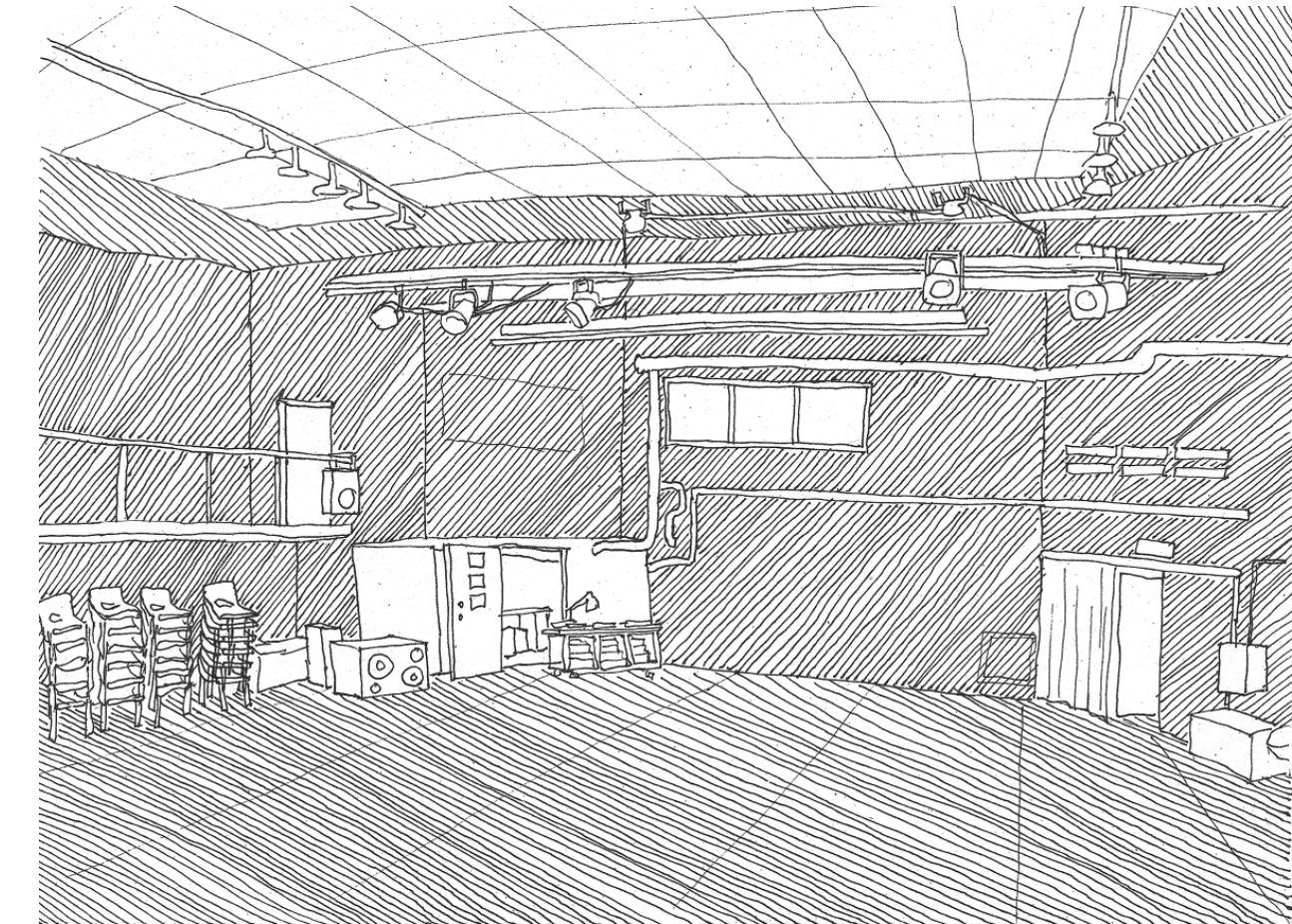
Torkel Knutssongatan 2, Stockholm

Fylkingen is one of the oldest independent artist-run spaces in Europe. The space is located relatively close to the city center in the old brewery built in 1910. The space of Fylkingen takes out part of the building, which serves as conference center.

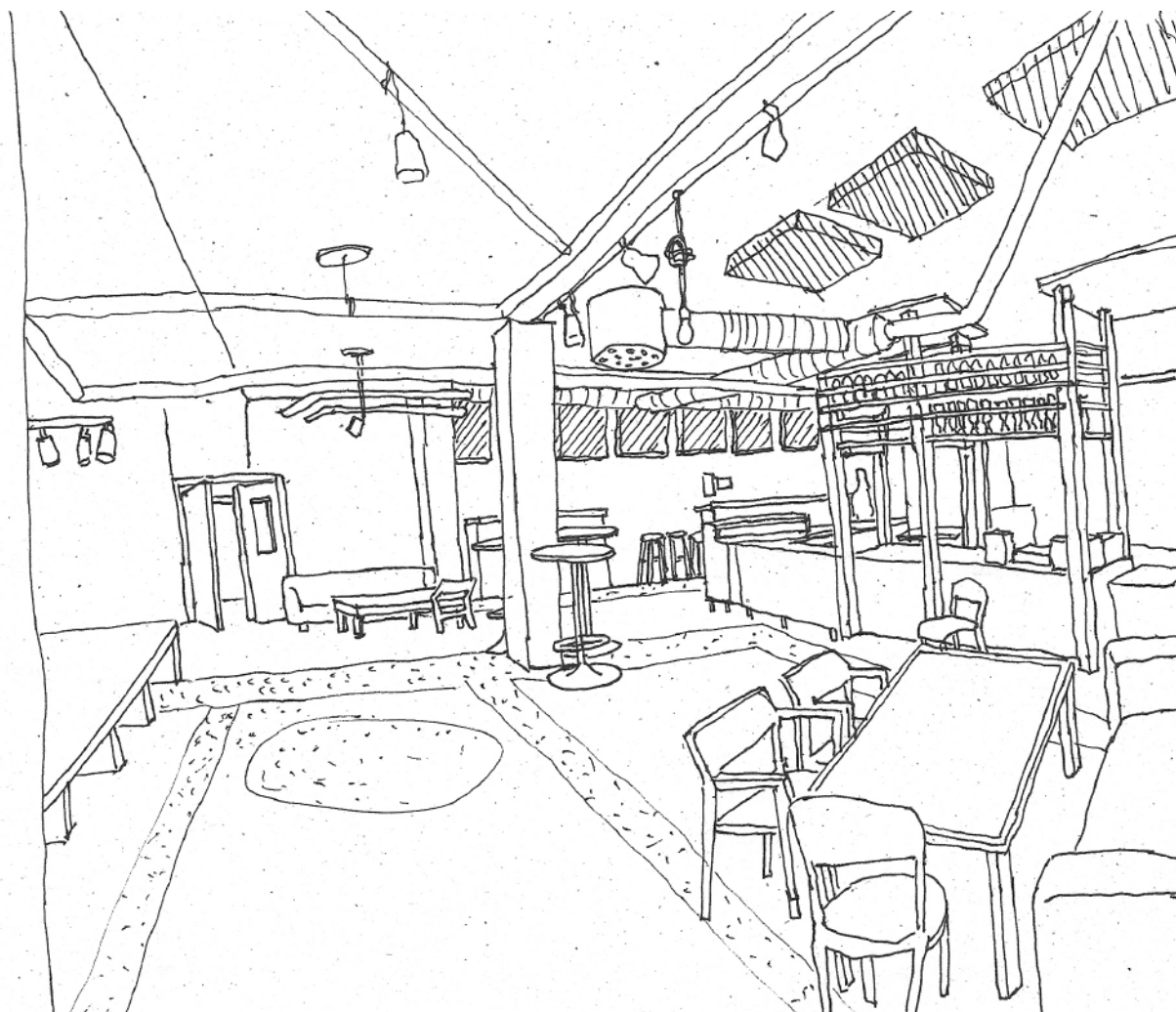
The intention of Fylkingen is to provide society with experimental arts. It is a member based organization. As a member, you can use the space to practice. Space is curated but it has very wide sense of curating. Almost all other CA spaces have artistic director, who's selection is very strict. The production in Fylkingen is very diverse. Different audiences think about the space differently depending on what they have come to see: music, visual art, performances etc. (Gavois 2017)

Fylkingen is a big resource for CA artists in general. Artists have a place to work, develop and test their performances. The place is for experimental ways of thinking. The production consists of different small things and depends on how the art forms mix. (Gavois 2017)

The space serves primarily for performances and events, but does not exclude exhibition formats. The main exhibition/performance space is 155 m² large stage room, a black box. It's slightly rectangular in shape with chamfered corners. The space doesn't



56. Fylkingen main performance hall, a 'black box' type of space.



57. Fylkingen cafeteria/bar and small stage

have clear stage podium nor direction, therefore it can be (and is) used in multiple directions. The technical equipment, light, sound system, projectors and movable seating allow various ways for staging performances. Because the space for performance is clearly separated from the public space, it advances concentration and getting tuned for the experience. The audience is more ready to follow instructions in this space.

Stage room hasn't changed much since 1980s. The room is built by acoustician. Blue walls were fashion in 80s and 90s. It was believed that blue is softer than black. It is a big room but it doesn't echo too much. The room has dance floor, which consists of concrete, special wooden surface and plastic topping. Floor is also strong enough for rolling heavy equipment. Visitors like to lay down on the floor because it resonates especially with bass music. The room was white in the beginning before repainting it into blue in the 80s, that's why the suspended ceiling is white. (Gavois 2017)

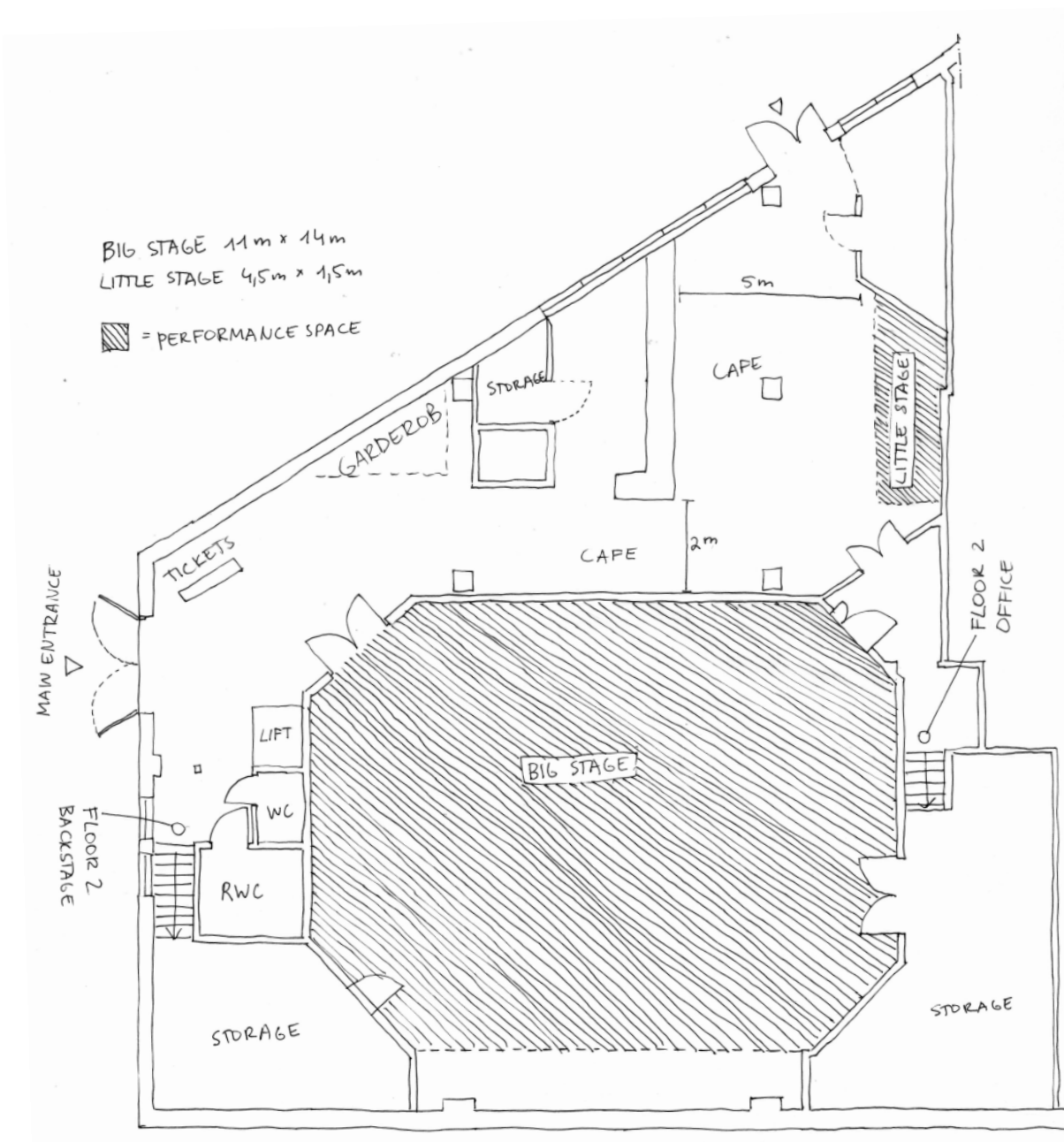
The interior of cafeteria is humble and unofficial. Materials are practical and there can be seen traces of previous materials and installations. Added acoustic panelling on the walls and ceiling creates more intimate atmosphere.

Experience when visiting Fylkingen is different from other CA spaces, it can be very social. During frequent intermissions, the visitors purchase beverages at the bar and engage in discussion about performances. But in general, it can be very different how strict is private

and public, depending on the artist and his personality. Props and installation are frequent in Fylkingen; people hang or build stuff up. For example, in 2016 the room was filled with approximately 100 kg of plastic vinyl. So visitors couldn't see the walls anymore. (Gavois 2017)

It is a challenge for all art forms to be set in the same room. Different art forms have different needs. For example dancers have very strong relationship with the floor. The space is flexible in its own way, as long as artist can put the place back as it was before the performance. It is essentially a dark room, so acoustics are absorbed and can't be changed. However, the windows can be open if wished to provide natural light. (Gavois 2017)

There is a lack of storage space and back-stage room. Back-stage is used as storage, so objects are moving around a lot. Space is very expensive and a lot of culture money in general goes to rents. (Gavois 2017)



58. Fylkingen floor plan



59. Muu galleria entrance from the street. At the time of fieldwork windows were taped, therefore connection with the street was only through the message

7.4.2 Muu Galleria

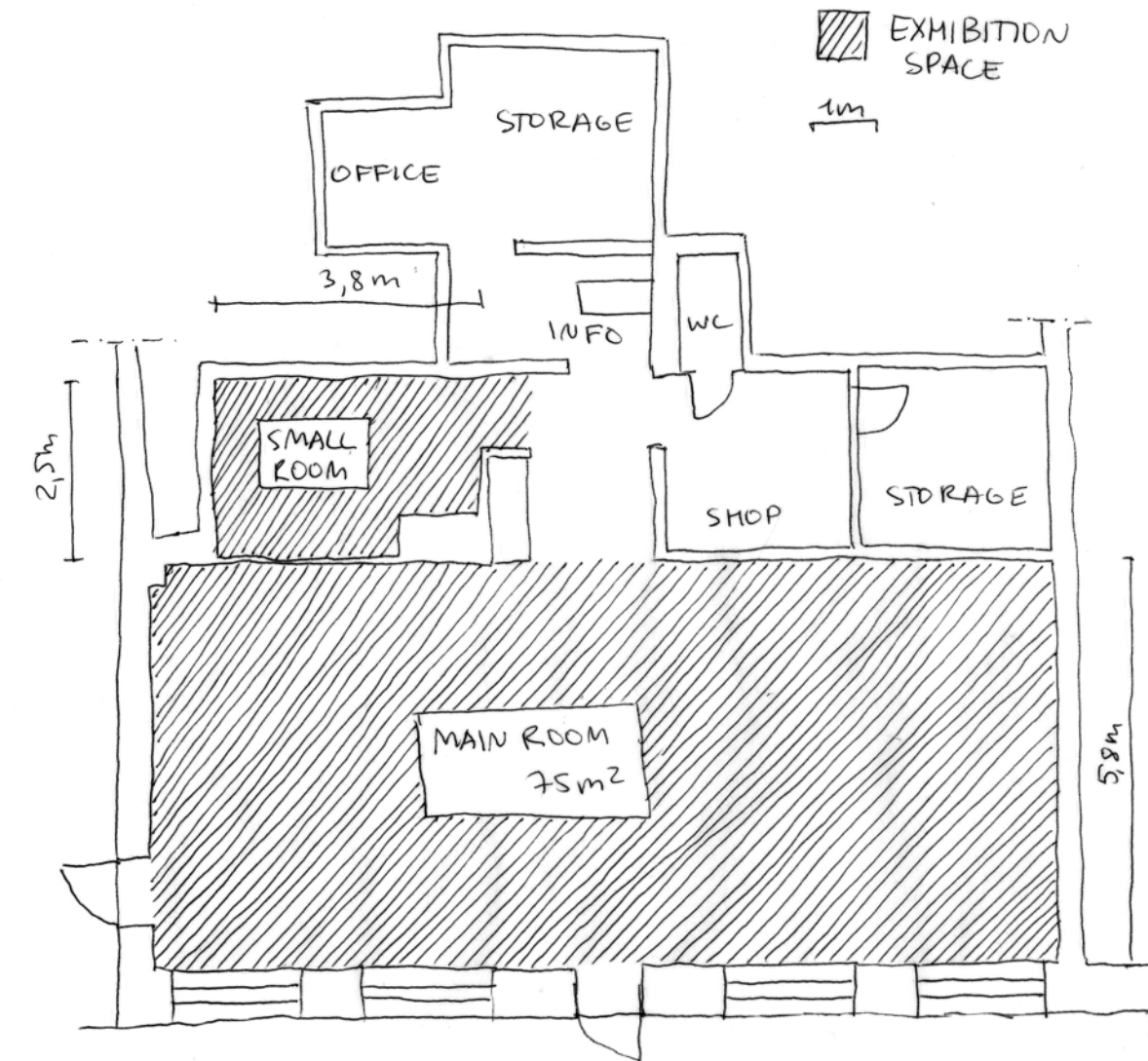
Lönnrotinkatu 33, Helsinki

Muu Galleria is independent art gallery located in urban area close to Helsinki city center. The gallery space takes part of ground floor of a residential building, accessible from the street.

The gallery space has large windows towards the street allowing natural light inside. The windows also allow connection with the street and passers-by. This connection really links experience of the art and art itself with the city life.

At the time of the fieldwork the windows were closed off to block any sunlight, because the central piece of the current exhibition was projected video. In addition to the main large room, the gallery has small exhibition room and shop, that are accessed through the main room. This creates pleasantly informal arrival to the exhibition space.

The gallery functions as a platform for emerging experimental-, performance- and new media- artist. The board of association curates spaces and decides programming.



60. Muu galleria floor plan



61. Galleria Rankka entrance to magasin building. Galleria Rankka is one of the many small spaces accomodated by the misused building.

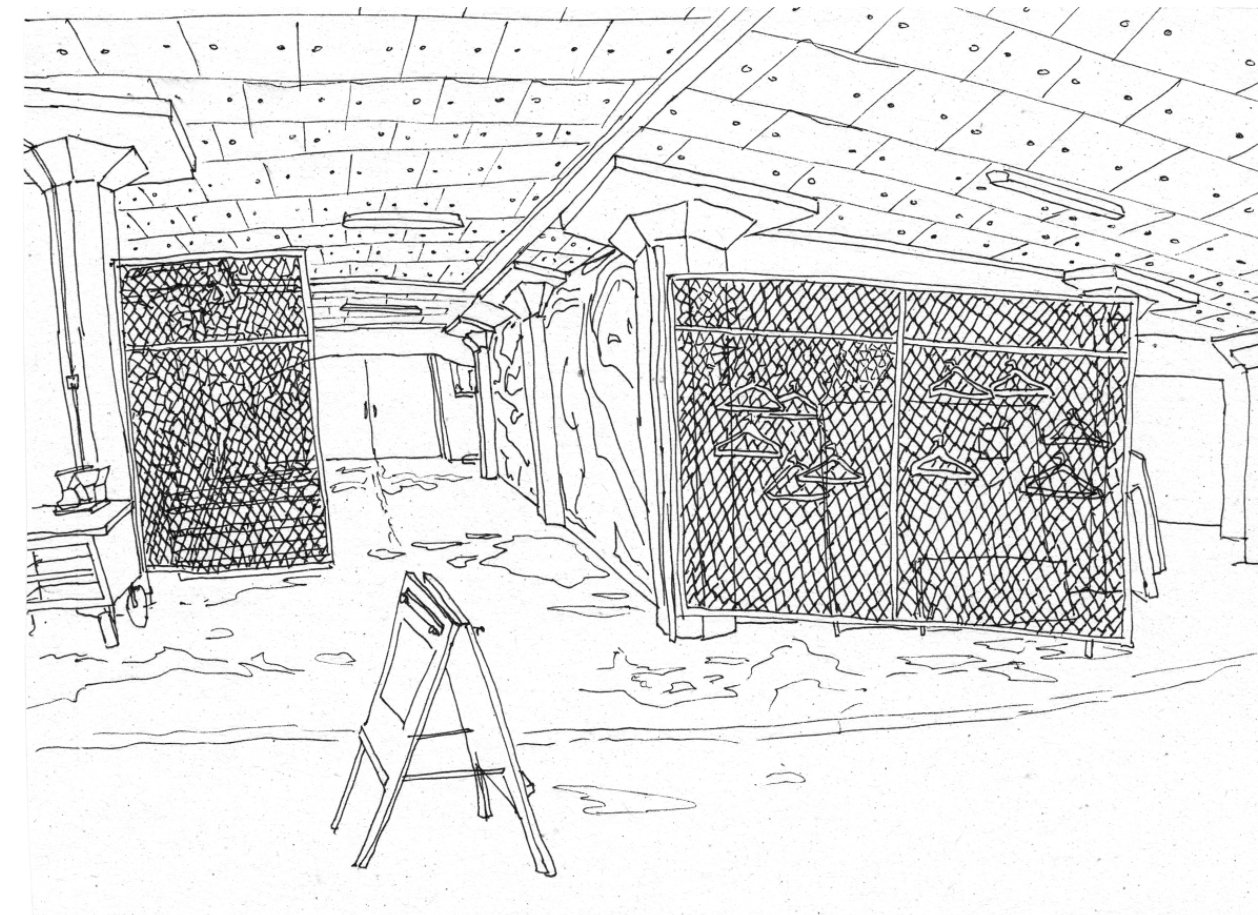
7.4.3 Galleria Rankka

Tyynenmerenkatu 6, Helsinki

Gallery Rankka is located in an old harbour area – Jätkäsaari, which now is almost completely re-developed into residential. It's located in the old magazine building made of red brick. The big and long building is being repurposed into commercial spaces, offices and art studios. The gallery space takes only one of many halls of the buildings.

Interior of the magazine are gritty in general, with atmosphere with hands-on approach. The floor is made of concrete and has extensive traces of previous harbour activity. The ceiling is coated with insulation sheets.

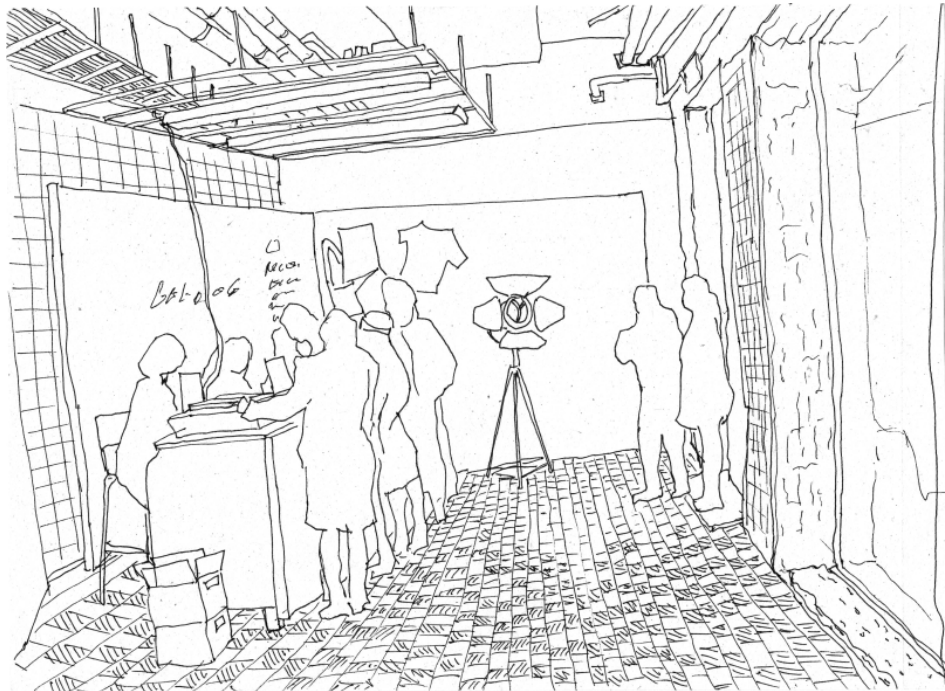
Robust nature of the space allows for free experimentation in terms of artistic activities. At the time, when the fieldwork was conducted, the space accommodated an exhibition of mural paintings by art students. The space does not however provide technical amenities. The visitors were engaging in conversation with artists who are usually present at the exhibition. This type of informal exhibition brings art and spectators closer together.



62. Galleria Rankka entrance to gallery and exhibition space. Rough space allows freedom for experimentations.



63. Supermarket Art Fair facade from the plaza.



64. Supermarket Art Fair entrance space.

7.5 Art fairs

7.5.1 Supermarket Independent Art Fair

Svarta Huset, Metro Telefonplan, Stockholm

Supermarket is an art fair for artist-run spaces, created and managed by artists. Each year between 60 and 80 artists' initiatives from up to 30 countries participate. The goal is to provide a showcase for artists' initiatives from all over the world and to create opportunities for new networks in the Swedish as well as the international art scene. The art fair has no permanent venue. (Jason E. Bowman 2016, 126)

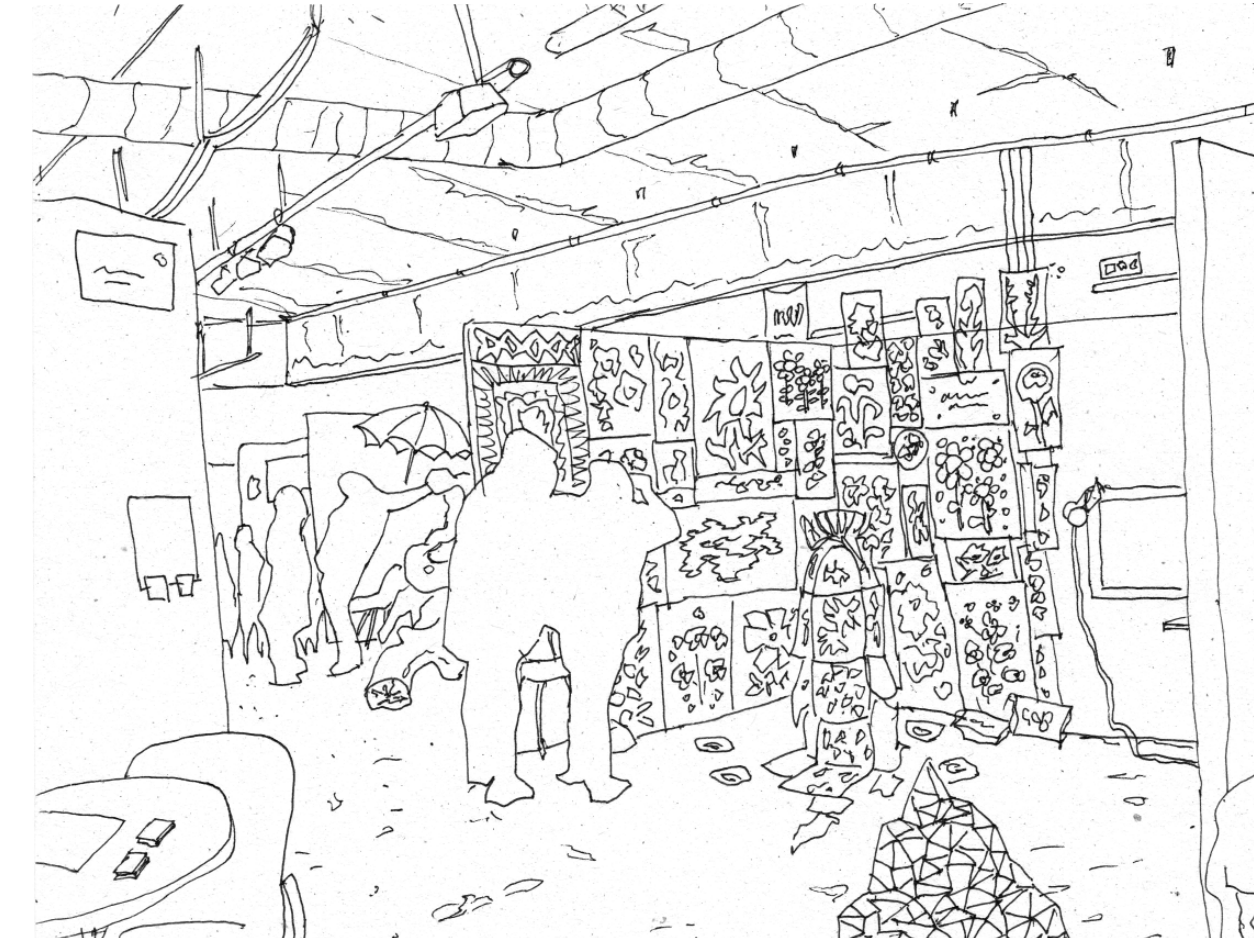
It began as a reaction against the commercial Market Art Fair. In the beginning it was essentially an art project itself, a happening, which played with concept of art fair. (Raud 2017) In 2008 it moved to run-down industrial space, then to newly built first-class designer hotel, and in 2010 to the Kulturhuset in the very center of Stockholm, where it stayed until 2014. Since 2015 it organised in Svarta Huset, located next to Konstfack, University College of Arts, Crafts and Design in the inner suburb of Stockholm. (Jason E. Bowman 2016, 126)

2017's Supermarket had 74 exhibitors. The process of finding suitable venue became really hard. The space needed is 1500–2000 m². The building itself could be anything because the team and artists will manage to fix it. But the location needs good transport connections, toilets, heating and light. (Raud 2017)

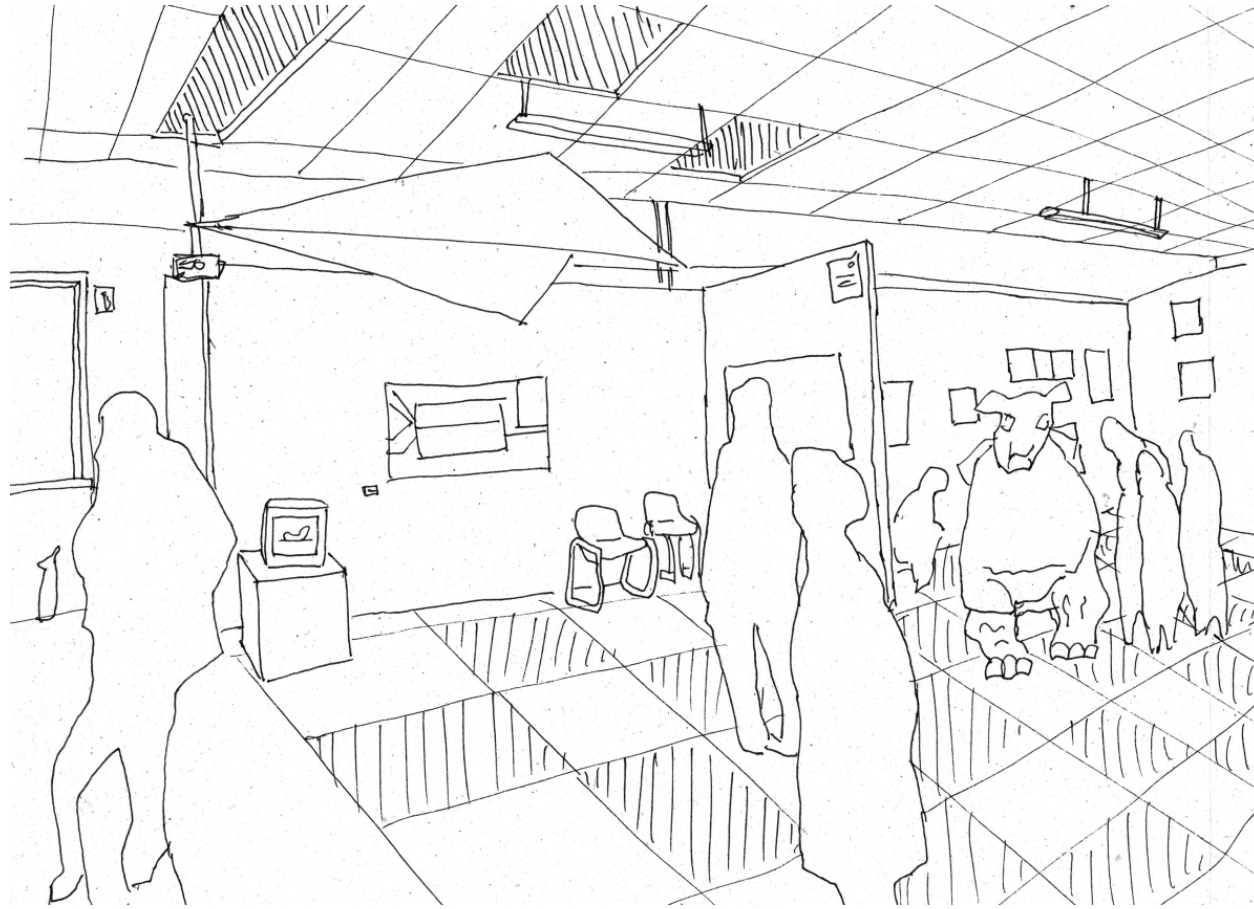
Upon the arrival to the exhibition the visitor is greeted at the façade with a high poster of the event, announcing presence of the exhibition inside. The poster is embodiments of Venturi's decorated shed concept. (see p.7) The entrance is located "on the side" of the building and oriented towards parking space, not towards the plaza. Entrance door is pronounced with canopy and large stairs.

Entrance hall emits temporariness and domesticity. It's small and simple, with just a stand for purchasing tickets. Immediately after the lobby the visitors enter an exhibition area into the first exhibitor's booth. The materials of the lobby space are rough, with bare concrete, visible wires and ventilation installations. The tiles on the floor and walls evoke domesticity and familiarity. The tile theme continues on the first floor, where linoleum is divided into colourful large areas in pattern of tiles.

The layout of floor plan is complex: combining loop and linear plan types (see p.8). The layout promotes constant movement of visitors along the corridors. Dimensions of exhibiting units vary, but are approximately 10 m²/unit. The size of units restricts to some degree what type of work can be displayed, but artworks were sometimes creatively escaping boundaries (as seen in image 67. and 68.). Overall dimensions of each unit were cosy and allowed concentration on the art, if there were not too many other visitors at the same time. Heights of the freestanding partition walls were approximately 2,7 m which visually lowered space to



65. Supermarket Art Fair exhibition area with experimental display.

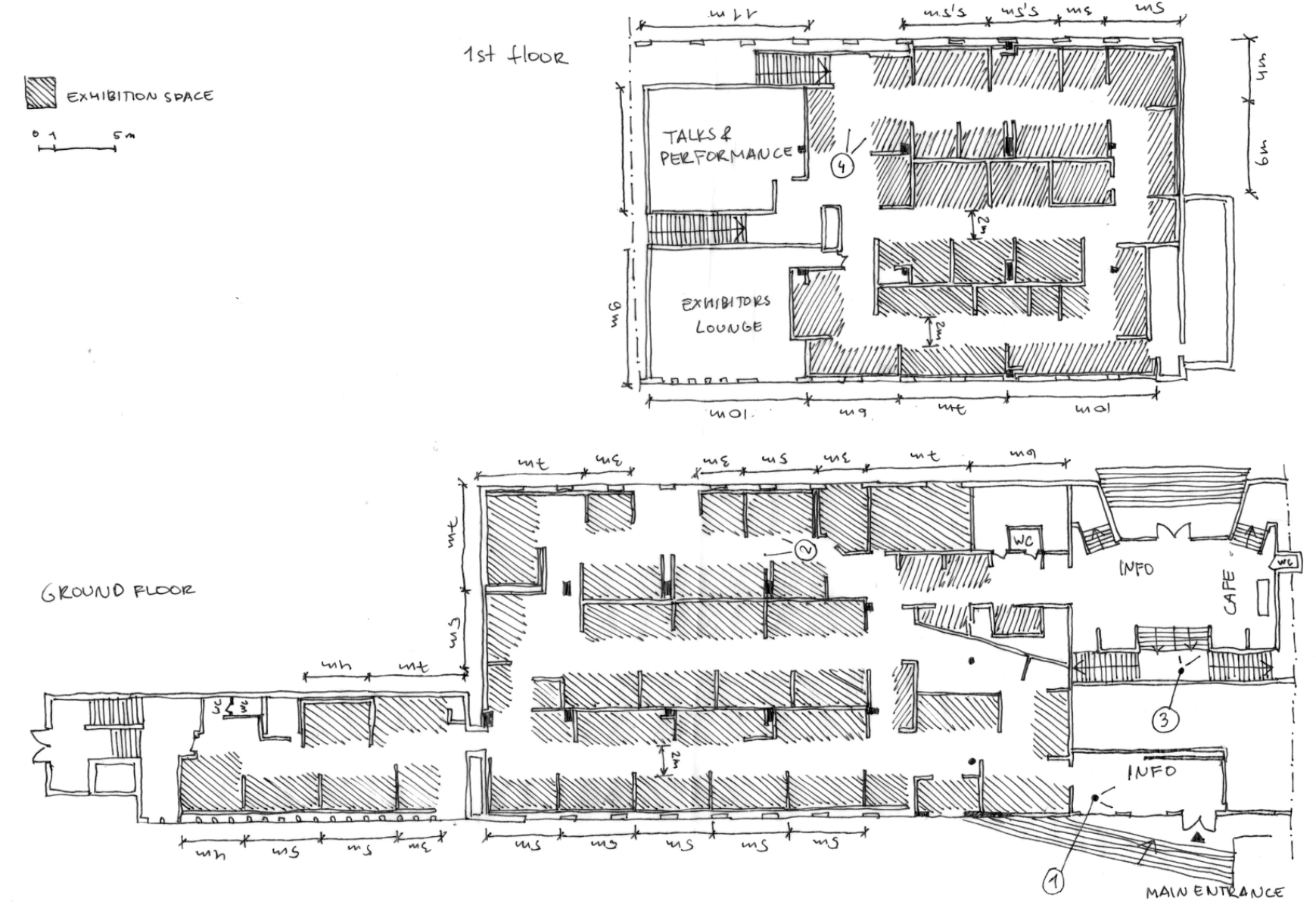


66. Supermarket Art Fair exhibition spaces on the first floor. Artworks escaping limits of cubicles.

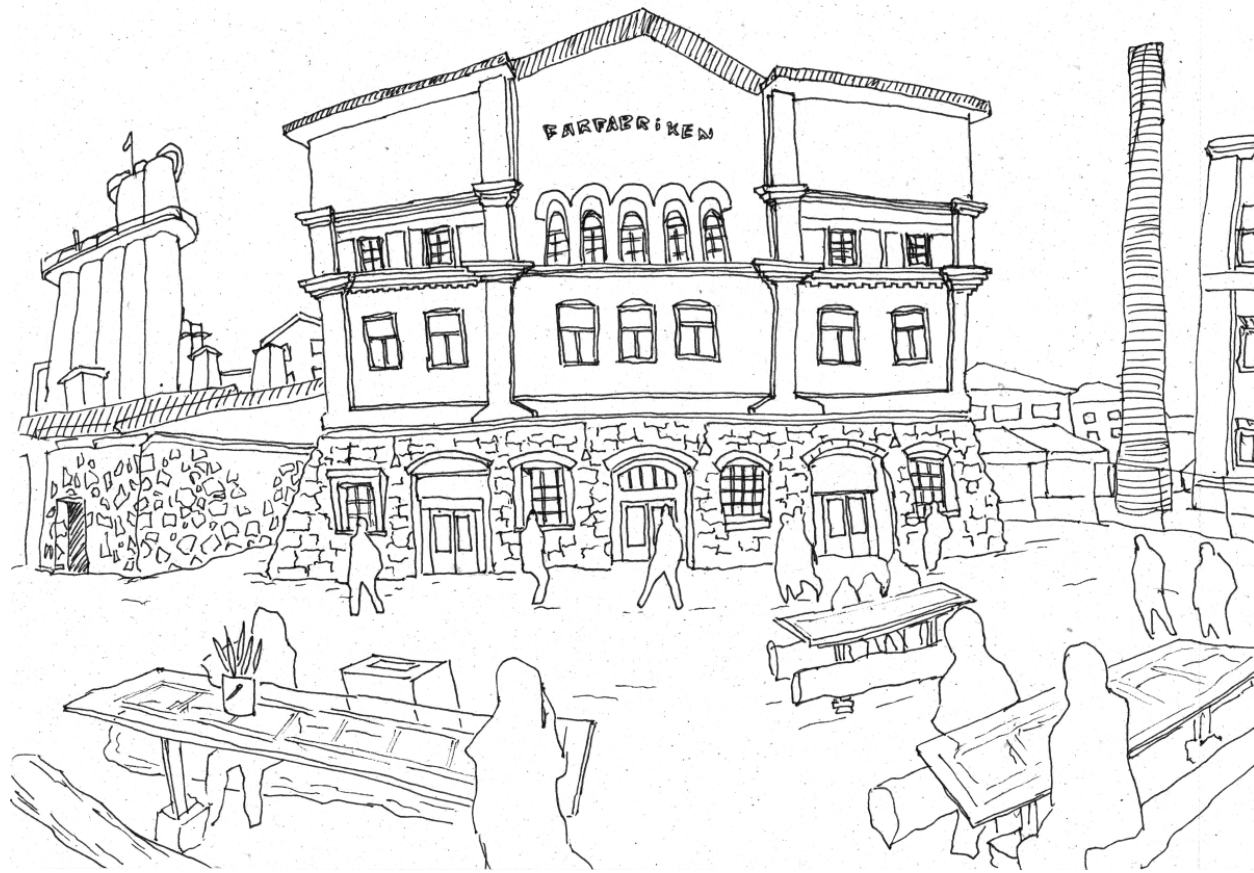
domestic level. The dimensions created relaxed atmosphere and promoted free discussion and participation, although the number of exhibitors and visual stimuli was overwhelming sometimes. The main exhibition hall didn't have suspended ceiling, that made sounds echoing in the space. The furthest part of space on the ground floor and space on second floor with suspended ceilings had more pleasant atmosphere.

Light was mainly artificial, because windows were closed off by the temporary walls. However, because of low height of the walls some daylight entered from behind the walls. The video installation displayed through projectors suffered from the excessive outside light. The cafe area was open to outdoor space through wall to ceiling windows and exit door. Materials of the exhibitions were cost efficient. The organizers have provided the partitioning walls. The content and appearance of the units if left for the artists to decide themselves. Although mostly walls remained white.

Nature of fairs are initially extremely public, but the grittiness and do it yourself approach of the independent artists open up collective experience of the art. The art fair displayed a lot of experimental materials and media from the artists. Over the years, organizers have established formula on how to create Supermarket. Audience and exhibitors know what they participating in. The fair generates a lot of energy, meetings and positive thinking. (Raud 2017)



67. Supermarket Art Fair floor plan



68. Market Art Fair facade and outdoor seatings

7.5.2 Market Art Fair

Lövholmsbrinken 1, Stockholm

Market art fair is a commercial art fair arranged in southwest of Stockholm's city center in area called Liljeholmen. The venue of the art fair is called Färgfabriken, color factory. The building used to be Palmcrantzska factory producing color pigments. In 1995 it was converted into a platform for contemporary cultural expressions, with an emphasis on art, architecture and urban planning.

The main facade is oriented towards northwest, to Lake Malaren. It's a three-stores brick facade, and behind is a three-aisled basilica shaped buildings. The base and the ground floor has been built with thick walls of processed natural stone, the other outer walls are made of solid brick. In the large factory hall roof held up by cast iron pillars.

The fair area is planned so that the ticket sale booth is at the gate and the area is fenced. It allowed organization of large outdoor sitting area with tables and outdoor cafe/restaurant is in front of the building. The ground floor has a permanent cafe/restaurant and an open hall for talks and events.

On the second floor the main exhibition hall spans nearly 30 meters from the entrance. The exhibitors booths are arranged in a loop. The space encourages movement through the loop without stopping. Freestanding partition walls are over 3 m high, which creates rather public atmosphere. Height also allows

display of large scale paintings. Most of the formats of art in display were paintings and graphical works. The space had a source of natural light through elevated skylight. The industrial character of the space had been tuned down by painting all pillars and beams light grey colour. The exterior walls are left with gritty and bare stucco surface. In the end of the exhibition hall there was Champaign bar, which highlighted money-oriented nature of the event.

Flexibility of the space is based on the different size rooms it is offering, so different functions can find their spaces.

On the upper floor the space is filled with natural light. White surfaces multiply the effect.

On the second floor the exhibition space is very bright due to the sky light. Exhibitor units are organized in a satellite scheme (see p.8). This type of layout felt more calm and free to move around exhibition. Materials on this floor were otherwise same as on the first, but with the exception of floor, which was painted wooden barks.

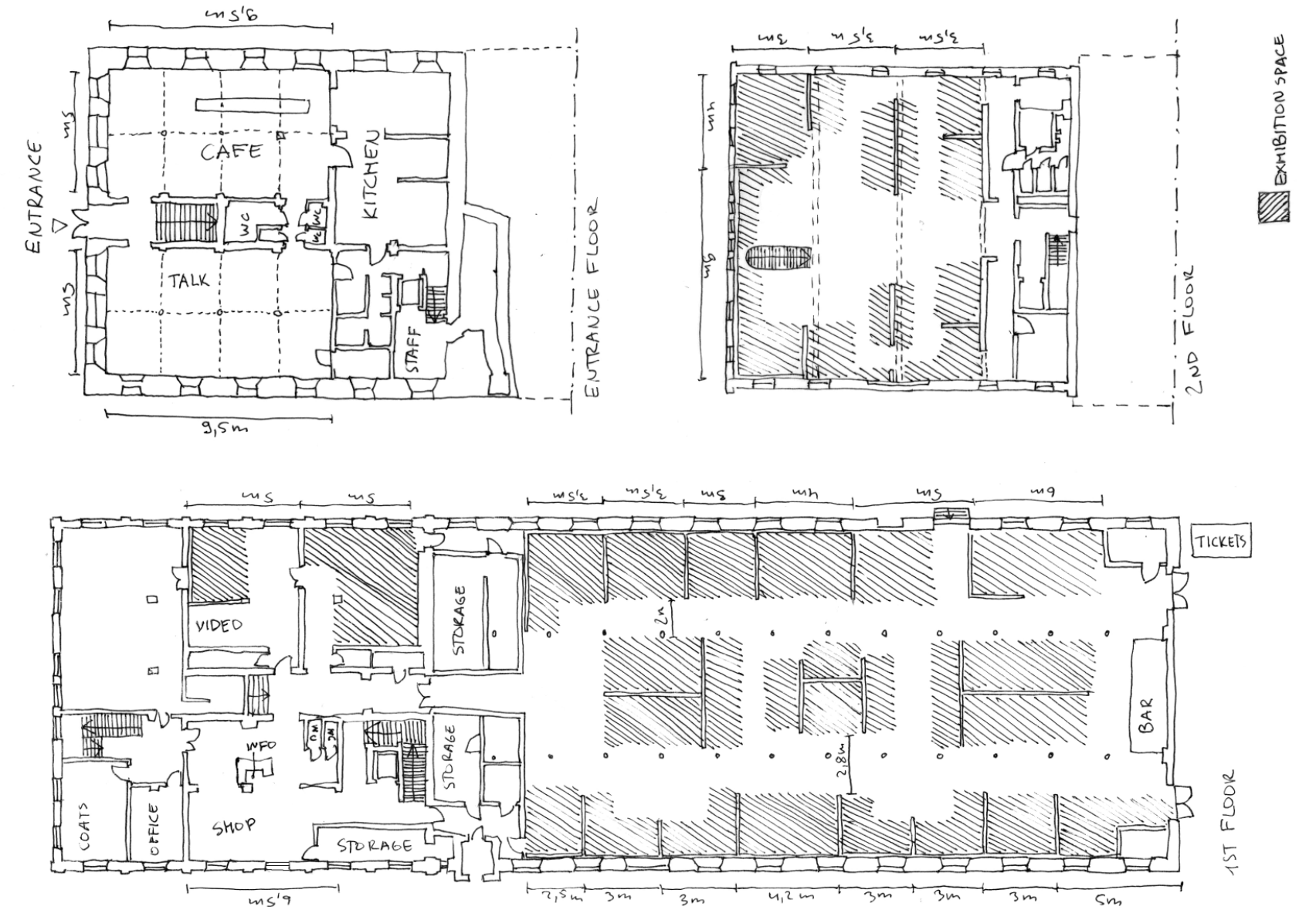
The fair concentrates on exhibiting solo and duo project from carefully curated artists and the event is designed to bring potential buyers of artworks and galleries together. The type of artworks remained easily purchasable objects.



69. Market Art Fair main exhibition hall with cast iron structure.



70. Market Art Fair exhibition space on the second floor



71. Market Art Fair ground floor, first floor and second floor plans

8. Conclusions

The typologies established in the beginning of the research were museum, konsthall, commercial gallery, independent spaces and art fairs. They succeeded well in providing fruitful ground for satisfactory comparison of their architecture. The typologies were based on their organization types, but could be further adjusted according to each institution’s mission. The mission effected sufficiently spatiality, curating and experience within typologies. Additionally, another uncommon typology could have been studied in the research; homes of private collectors.

Most of spaces for CA are re-purposed buildings, sometimes outside the central areas of the city in industrial or suburban context. In this research only 2 out of 12 places were purposely built for display of artwork.

Museums and konsthalls are public institutions with sufficient funding for acquainting and maintaining large spaces with central locations. The exception was Tensta Konsthall, which is purposely located in the suburbs due to its mission. Institutional entities have more ambitions in terms of architecture with the help of funding and political ambitions of the city. The size can also be a burden to the institution, that could manifest in focusing on increase of quantities of visitors and educational benefits to justify running costs of the spaces.

Commercial galleries usually are medium to small sizes and have central location and upscale interiors resembling boutiques. Exception in this type was Myymälä2, which has an ambition with different audience. Art-

ist-run spaces are usually small due to lack of budget, but are more experimental in their nature. It should be noticed that these general lines are products of observations and literature sources and have exceptions in practice.

Mission of an organization is the most important aspect to be established clearly, which determines character for the space. As observed during fieldwork architecturally most successful spaces have clear vision of particular audience. Usually those spaces have developed practical solutions organically over the time of their existence.

Contributory value of typologies

The conventional goal of public institution is to provide wide public with access to the artworks and to collect and preserve socially valuable works and act as mediators of the so called global art scene. The service provided is seen as important for society in terms of education and cultivation of culture, and in some cases external attractiveness of the city.

The education and learning process in these institutions is most often approached in a very conventional and hierarchical way. Educational goals are attained by expanding their program with engagement events directed to general public. The engagement in this sense has resulted in added entertainment value and increased self-evidence of the message in art. The engagement that is really needed, is a platform for specialized events for already interested people and communities. To truly advance art culture of the city the engagement should

happen amongst “experienced audience” constantly and according to observations in this study, the institutions clearly lack a platform for this. If this task is up to fulfill by museums is a question that remains to be answered.

Museums should concentrate on archival work and support of research activities, to fulfill well their original purpose. Possibly they should also provide working spaces for academia connected to archives, collections and secondary material with good accessibility and convenience. This aspect should be included early on in the design process for future museums.

Large institutes which arrange under 10 exhibitions per year, cannot serve active artists, that’s why the other typologies of small independent institutions and collectives are vital part for the artists to work and test their ideas. Artist run spaces also serve as places for personal expansion of mind because they have the capability to force visitors outside of their comfort zones. Some contemporary artists see museum as kind of an end of the line for the art, a last stop.

Art fair is most of all a networking event for artists-to-public and artist-to-artist relations. It has a lot of potential for experimentation and exchange of ideas between people. Unfortunately due to temporarity the spaces cannot be developed over the long period of time.

Commercial galleries are essentially shops for purchasing commodities. What they provide is an established

platform where potential buyers and the works of art are gathered in the same place, resulting a radical increase in the price of the art work.

All CA organization are experiencing lack of space; the independent organizations due to lack of budget and collection holding institutions due to constant expansion of collections. Scale is a commodity today. Only well budgeted spaces have the luxury of scale and possibility of presenting large art works. The lack of space manifests itself also on an urban scale as there is a clear deficit of affordable spaces with good traffic connections, that could be used for emerging artists and collectives. (Raud 2017) Most spaces are physically flexible to accommodate various types of exhibitions, meaning that modification can be done to the space. But the real issue is institutional flexibility and naturally the limited budget for modifications.

Experience of the visitor

Large institutional spaces incite a strong experience in the visitor purely in architectural terms. Museums are one of the last building types where architectural experimentation is justified by cultural context, similar to church architecture being justified by religions charge. Architecture itself become ignorant of art, which essentially has very practical needs. Robert Venturi describes the phenomena well as a duck, where the shape of a building is transformed in service of the message. Experience in relation to art work remains distant when the manner of display is authoritative, which is reinforced by architectural bravado. Corridor-like layouts of exhibition spaces are bad for concentration, because

they provoke movement. Maintaining a pedestrian experience in the gallery doesn’t allow for valuable activation of observers mind. Different physical interactions and ways of observing should be developed. The complete emptying of rooms from all practical objects and even technical installations creates contextual vacuum. The idea, that ordinary objects disturb visitors experience with art should be re-considered. The space that does not promote dwelling inside of it, is beneficial only for large scale fast flow-through. In order to ensure focused experience of the visitor, the spaces should be more prepared for people to spend time inside.

Architectural approach

Cost efficiency of the art spaces should be reinforced in current architectural discussion. Architects have to understand that art exhibition venue is not a place for their aesthetic experimentation. It is a living organism, very practical at its core. It is a place for experiencing art, that need to have some kind of connection with the context. Otherwise in many cases CA works lose their meaning. Most of CA today is context-born, centered and therefore should be contextually presented.

The ‘white cube’ philosophy is a product of modernist deliberation on abstract formality, where forms, colors and architecture was considered as an independent entity. The artwork of the time, such as minimalist and abstract, was a product of those deliberations, so it was unaffiliated to the social context. In the recent decades art has undergone the wakening of new self-consciousness. The CA is social and topical not in a purely political way, but on individual level. CA of today is right

at the heart of social questions with varying formats to mediate them. Architects have to understand to provide meaningful spaces for it to take place. This does not mean, that extensive use of neutral white color is decreasing contextuality, but it means that dematerialization, isolation and elevation above the ordinary life in terms of architecture does not serve CA anymore.

Architecture in relation to art spaces should not ever be considered as a final product or an monolithic statement, because most likely it will have need to expand and change. Space for art cannot be an isolated island, it has to be perceived as an entity of network of spaces. Most of times artists are capable of adapting to architecture and changing either their art pieces or ways of working.

In the end it all depends on the way art is perceived by the various parties: it is a commodity for commercial spaces, educational entity for public institutions and a lifestyle for independent art spaces.

Bonus: Perfect space for art

An art space of my dreams would be a kind of an apartment house, where artworks occupy their own flats. Visitor can see them in their natural environment. Some flats can be dark in the basement, some can be bright in the attic. Some flats can have lots of furniture some don’t. The flats can be rented and owned. Flats can be active or inactive as they please. They can be big and small. The visitors would be aware of who they want to visit, but they can also crash at someone else’s party.

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